Encyclopaedia of Puranic Beliefs and Practices

Volume 1 - (A–C)

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The encyclopaedia is a reliable basis for the knowledge of various customs and beliefs as they are found from the principal (eighteen) Puranas. Unlike other works that collected information regarding various personalities and dynasties, the present work lays stress on the social perspective. Information regarding persons is jotted only where there is a belief attached to such personalities. Here we have information on more than 500 subjects. The method of references followed is as under:

(i) In all cases the exact references is given on the main page itself in the brackets, which mentions the Purana, Part, Chapter, and the Verse;

(ii) In some important cases actual words of the text, in the Devanagari script are quoted in the notes; in a majority of cases, small citations are given from the concerned Purana, in the Roman script, in the body on the main page. This would help the reader to have an easy access, if he so desires, to the main text by himself;

(iii) Comparative information of the earlier, Vedic and Epic sources, is given wherever it was thought necessary, in the most scientific way.

This is the first effort to present INDIA AS REFLECTED IN THE PURANAS as a whole, with the utmost critical methodology. In the Index, a large number of common motifs are collected, for an easy understanding of the development of the various ideas, beliefs and practices.

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ENCYCLOPAEDIA OF PURANIC BELIEFS AND PRACTICES
VOLUME-I

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VOLUME-I
(A - C)

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DEDICATED

to

NARENDRA MOHRIL (M.A., Nagpur)

and

ASHOK DINGANKAR (M.A., Bombay)

My Loving Students

Who were in the teaching line for some time

And who left this world

Both in their early forties

in the same year (1982)

Whose desire to see this work published

Was forbidden

By Destiny

Preface

There have been cultural studies of various Purāṇic texts. While not denying the utility of such individual works, I thought of a wider plan to present a wholesome picture of the society reflected in the Puranic literature, as a whole. The plan could not be too extensive to cover also the *upa-purāṇas* for obvious limitations. Here information is taken from the main Purāṇa texts. Leaving away the dispute regarding mutual authenticity of the two Purāṇas, namely the Śiva and the Vāyu, I have touched both of them, the present work being a record of beliefs and practices. Thus, the work covers nineteen Mahāpurāṇas.

The *Puranic Encyclopaedia* of Vettam Mani (Motilal Banarasidass, Delhi, 1975), and the earlier work, *Purāṇa Index*, by V.R.R. Dixitar (in two volumes, Madras, 1951) are already well known. The *Purāṇa Index* does not deal with all the Mahāpurāṇas (eighteen), while the one by Vettam Mani strides over the scope of the Purāṇas, including material from the two epics and even from other sources known to the author, Kerala sources included. It is, thus, a collection of all sorts of information, and could not be strictly called Puranic encyclopaedia. Moreover, it lacks methodology inasmuch as the references given do not follow a set system. In both these works stress is more on personalities rather than on objects or the society. The present work has tried to present information from the socio-mythological angle. Here individual names do occur, but only when they have some belief attached to them, or when there is some custom, or practice associated with them. Mere dynastic or personal details are discarded.

Standard Purāṇa texts were used for the work, including available new editions. The material is arranged subject-wise, and is suitably subdivided wherever necessary. The Index at the end would

help locate details of information. A notable feature is the presentation of important original passages in the Devanāgarī script in the notes at the end of each entry. Short original passages and important words are noted in the main body itself in *italics*. In the main body, information from the Purāṇas alone is presented, while comparative information from earlier sources—especially from the Veda and the Epics—is given in the notes at the end of the respective entry. Care has been taken not to overburden the work with too much of comparative material. Modern works, as were felt necessary, are mentioned in the notes; and indication of other sources is also given. Every statement, or the detail of information provided, bears the necessary reference.

It is expected that the work would be useful even as a research-aid due to the methodology followed.

It is my pleasant duty to put on record my thanks to the University Grants Commission for its generous aid it extended to the project for five years (1975-1980). The original title of the project, was "A Motif Index of the Purāṇas". The title is now changed suitably when the work is being placed in the hands of scholars.

During the aid-period my students Kum. Shobha Gothe (later Smt. Gauri Mahulikar) and Smt. Aparna Nadkarni helped me in collecting information and copying. In the later phase, Kum. Hemangini Jai helped me check my first manuscript. All these Research Assistants, did their job well. Shri R.Y. Lele prepared the typed copy.

The line-drawings (except six) are by Smt. Vidya Joshi, lecturer at the J.J. School of Arts, Bombay. I am happy to state that she did this work with genuine interest and with utmost care. Six are by Kumar Gaikwad whom I wanted to be associated with the project. I thank both these artists not only for their work but also for their sense of involvement. They spared no pains in following my instructions at all stages, to make the pictures true to the description in the Puranic texts.

I thank all these persons.

The extremely difficult and laborious task of going through each page of the type-script, checking every reference and preparing the final

copy even by changing the script at times, to make it conform to the original Puraṇic detail, was accomplished by Dr. Smt. Sindhu Dange (now R.G. Bhandarkar, Professor and Head of the Department of Sanskrit, Bombay University), my wife who had also been my student since her early studentship.

In a work of this nature there is bound to be difference of opinion as regards selection of data. But, what is presented here would, I hope, give a fairly complete picture of the India of the Purāṇas.

BOMBAY
Date : 14-1-1986
(*Makara—Saṅkrānti*)

SADASHIV AMBADAS DANGE

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(With abbreviations)

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Other Abbreviations

Aitareya Āraṇyaka (*Ai Ār.*)

Aitareya Brāhmaṇa (*Ai. Br.*)

Āśvalāyana Śrauta Sūtra (*Āśv. Ś.S.*)

Āśvalāyana Gṛhya Sūtra (*Āśv. Gṛ. S.*)

Atharvaveda (*AV*)

Chāndogya Upaniṣad (*Chānd. Up.*)

Jaimīnīya Brāhmaṇa (*Jai. Br.*)

Kauṣītaki-Brāhmaṇa (*Kau. Br.*)

Maitrāyaṇī-Samhitā (*Mait. Sam.*)

Mahābhārata (*Mb.*)

Manusmṛti (*Manu Sm.*)

Raghuvamśa (*Raghu*)

Rāmāyaṇa (*Ram.*)

Ṛgveda (*RV*)

Śatapatha Brāhmaṇa (*Śat. Br.*)

Taittirīya Samhitā (*Taitt. Sam.*)

Vājasaneyi-Samhitā (*Vāj. Sam.*)

Viṣṇudharmottara Purāṇa (*Viṣṇu. Dh. P.*)

Yājñavalkya Smṛti (*Yājñ. Sm.*)

A

Acchodā : Acchodā was mind-born daughter of the Manes (*pitṛs*). Once she saw the King Vasu Uparicara going with a nymph named Adrikā (see under "Adrikā" for further details) and followed them. As the manes had no body or form, she did not comprehend Vasu Uparicara; and thought him to be the *pitṛ*. He also took her to be Adrikā's daughter. The other manes cursed both of them on seeing their affection, that they would be born on the earth as father and daughter, and that Acchodā would be born from Adrikā, the nymph herself. Being pacified later, they said that she would be born to Adrikā in the latter's first form, and then she herself would give birth to a son from the sage Parāśara (*Sk. P.* II. 9.7. 14-26).[1]

1. According to Mb. Adrikā was a nymph. Being cursed by Brahmā, she became a fish and lived in water in the Yamunā. (Ādi 63.58). She devoured the semen of Uparicara, as it was dropped down by the hawk which was carrying it to the king's wife in menstruation (Ib. 59-60). From her, due to the semen was born a female fish, the same as Matsyagandhā who was Satyavatī.

Adoption : A brāhmaṇa could be adopted by a Kṣatriya. Bharadvāja was a brāhmaṇa; and yet he was adopted as a son by Bharata, a Kṣatriya. The Maruts helped as he was given away to Bharata. He became a *dvyāmuṣyāyaṇa* (technically, "one belonging to two fathers"; this is the case when a boy is given away to another one, on the condition that he will be the son of both). As he belonged to both. the Brāhmaṇa father who gave away and the Kṣatriya Bharata, from him were born both the Brāhmaṇas and the Kṣatriyas (*Matsya P.* 49.32-33).[1]

1. *Matsya P.* 49.33

तस्मादपि भरद्वाजाद् ब्राह्मणाः क्षत्रिया भुवि ।
द्वयामुष्यायणकौलीनाः स्मृतास्ते द्विविधैन च ॥

Adrikā : She was the wife of Kesarin, and co-wife of Añjanā; she was a nymph cursed to be born on the earth with a cat's head, and stayed on the mountain called Añjana.[1] She was seen, along with Añjanā, by Nirṛti and Vāyu, who asked them to be their wives. They accepted and united with the god—Adrikā with Nirṛti and Añjanā with Vāyu (though they were already married to Kesarin). Adrikā gave birth to Adri, the King of ghosts (*piśācas*). They were asked to take bath in the Gautamī; they did and were saved from the curse and sin. The place on the Gautamī where they took bath is known as Añjanā, Paiśāca and Mārjāra (*Brahma P.* 84.1ff.). see also under Āñjana. (see under "Acchodā", note; also "Añjanā)".

1. *Brahma P.* 84.4-

उत्तमाङ्गेन मार्जारी सा व्यास्तेऽञ्जनपर्वते ।

Adultery : For women who committed adultery, the punishment after death was to insert a heated iron cylinder in the vagina (*Śiva P.—māhātmyam* III. 39).[1] The punishment to an adultress was that her head was shorn of hair, her nose and ears were cut, and she was driven out of the locality; she also lost her *gotra* (*Sk. P.* III. 3.19.51).[2] A story is told after a brahmin named Durvinīta from the Pāṇḍya country; he committed incest with his mother; but after releasing the semen he was ashamed of himself. Advised by Kṛṣṇa-Dvaipāyana (Vyāsa) he went to Dhanuṣkoṭi, and took bath for a month there. He became free of sin (*Ib.*-1.35.3ff). Having union with a woman elder than oneself is also said to be adultery (*Brahmavai P.* I.30.44).[3]

1. *Śiva P.* III. 39-

योषितां जारसक्तानां नरके यमकिंकराः ।
संतप्तलोहपरिघं क्षिपन्ति स्मरमन्दिरे ।।

also *Sk. P.* III. 3.22.68 for the same verse.

2. *Sk. P.* III. 3.19.51-

कृत्वास्याः केशवपनं छित्त्वा कर्णौ च नासिकाम् ।
निर्वास्य तां बहिर्ग्रामात् परित्यज्य स्वगोत्रतः ।

3. *Brahmavai P.* I.30.44-

यः सेवते महामूढो गुर्विणीं च स्वकामिनीम् ।
प्रतप्तताम्रकुण्डेच शतवर्षं स तिष्ठति ।।

Advance : It was a custom to perform religious rituals at the advance. King Indradyumna proceeded to the mountain Nīlādri to see lord Viṣṇu. Priests and other brāhmins performed the auspicious ceremony at his advance. This included the consecration of the King, who was first bathed in holy waters. The Śrī-sūkta (hymn to Śrī-*ṚV*-Khila, II. 6), a hymn to Agni, a hymn to the waters and a hymn to Pavamāna Soma (from maṇḍala X of the *ṚV*) were to be recited. The ritual included also the *nāndīmukha śrāddha*, including the oblations to the manes;[1] *rāṣṭrabhṛt*[2] offerings and the pacification of the nine planets (*navagraha-śānti*), circumambulation of the sacrificial fire. The King named above did all these rituals; he saw his reflection in the liquid (ghee)—offerings called *saurabhaya* and the consecrated mirror (see also under "mirror"); parched grains (*lājāḥ*) were thrown upon his head as he advanced.[3] The King gave gifts to the courtesans, who stood with *cāmaras* (tuft of wild-cow hair held by a handle; the device is used for waving round a deity, or an important person). Indradyumna saw (it was so arranged) a white pigeon, white horse, white elephant, white garland, as he stood under a canopy made of the plantain tree; he also looked at a jar full of water. Conches and other musical instruments sounded (*Skanda P.* II. 2.11.28ff.). When Kṛṣṇa is said to have started on his journey with Akrūra, on his left side was a jar with leaves and fruits in it and decorated with sandal-paste and other marks; to the right stood a brāhmaṇa, fire and a lamp. There was also a woman, with a son and her husband alive. There were also *dūrvā*-shoots, white flowers and grains. He looked at the clarified butter, honey, silver, gold and curd (*Brahmavai P.* II. 71.6-10). For welcome, about the same rites obtain. In addition, the *Brahmavai P.* (II-Śrīkṛṣṇa Khaṇḍa. 92.58-59) notes that the friends of Rādhā welcomed Uddhava with the sounding of the conches, bells and tabors. (see also "Welcome"). For the advance of the army the rainy season is not commended. The cold or the hot is said to be good.[4]

1. Performed on auspicious occasions, such as birth etc. The manes that are invoked on these occasions are called *nāndīmukhāḥ*. cf *Yājña. Smṛ* I. 250.

2. *Rāṣṭrabhṛt* offerings are placed on the fore-part of the chariot. *Śat. Br.* IX. 4.1.3 ff.

3. cf. *Raghu.* IV. 27-

अवाकिरन् वयोवृद्धास्तं लाजैः पौरयोषितः ।

Also Ib. II. 10 (Dilīpa)-

अवाकिरन्बाललताः प्रसूनैः आचारलाजैरिव पौरकन्याः ।।

4. *Sk. P.* VI. 231.43

प्रावृट्काले तु सञ्जाते यानं कर्तुं न शक्यते ।
विजिगीषोर्विशेषण मुक्त्वा शीतातपागमम् ।।

Aeroplane : The aerial car is mentioned; and we get its particular description also. Thus, the plane of the goddess of Ṣaṣṭhī (the 6th of a month) is said to be seen by king Priyavrata. It was crystal-white and studded with costly gems. It was as if blazing with brilliance, and was decorated with silken cloth. It had also various wreaths. (*Brahmavai P*. Prakṛti Khaṇḍa. 43.16, 17). The *Bhāg P.* (III, 23.12-39) mentions an aeroplane prepared by Kardama at the desire of his wife, Devahūti, that is said to be the fulfiller of all desires (Ib. 13 *sarvakāmadugham*), studded with gems and banners, strips of cloth and wreaths. In it are said to be placed seats of various sizes and cots. At another place (Ib. X. 76.6 ff) it is said that the *asura* Maya gave the vehicle flying at desire (Ib. 8 *Kāmagam yānam*) to Śālva, who rained arrows on the enemies from it (Ib. 23). The aeroplane was seen on the ground and went into the sky in a moment, or even at the top of a mountain (Ib. 21-22).

Agasti (*Agastya*) : According to the *Matsya P.* (60.3 ff) when the Maruts refused to dry out the ocean to expose the demons Tāraka, Kamalākṣa, Kāladanṣṭra, Parāvasu and Virocana, who had taken resort there, having run away from the battle against the gods, Indra ordered them to go to the earth. Agni (Fire) was ordered to take birth along with the Maruts (the wind gods). They both took birth from a jar, in the form of Agasti. (Thus Agasti was the fire-god+the wind-gods). Agasti became the younger brother of Vasiṣṭha.[1] According to another account, (in the same place) Nimi came out first from the jar, and then came out Agastya. He performed penance, along with his wife and with other sages. To fulfil the desire of the gods, he drank the ocean. The gods were pleased and asked him to choose a boon. He said, "May I be the possessor of an air-craft (*vimāna*) in the way to the southern mountain. A person worshipping me at the rise of my air-craft should

be the lord of the seven worlds."[2] Once the sun-god saw that his gait was obstructed by the mountain Vindhya; he came to Agastya and requested the latter's help. The sage approached the mountain and asked him to bend low, and said to him that he should be in the same (low) position till he came back. Thereafter the sage established a hermitage in the sky and never returned. Vindhya also saw the hermitage of Agastya in the sky and stopped rising up, due to the fear of the great sage (*Vāmana P.* 19.23-35).[3] Once Agastya saw an emaciated sage on the mountain Meru. The sage welcomed Agastya and led him to his hermitage. There the sage made a loud "*hum*" sound (*humkāra*). At the *hum-kāra* five maidens came out, through the nether region (*pātāla*), breaking the crust of the earth. They brought with them a seat (*pīṭha*) and other material for worship, including a fan (*vyajana*). They worshipped Agastya. The sage again made a *humkāra*; and out came a golden vessel in which stood many maidens, holding golden pitchers, ready to give a bath to Agastya. After the reception, Agastya entered the vessel, which plunged into the water, wherein he saw the seven oceans, the cardinal mountains (*Kulaparvatas*), and the entire earth (*Varāha P.* 69.3-17). According to an account in the *Skanda P.* the earth had become uneven and had sunk into the nether world (*pātāla*), when all creatures assembled *en mass* to congratulate Śiva at the occasion of his marriage with Pārvātī; so Śiva asked Agastya to move to the southern quarter, crossing the mountain Vindhya. When Agastya went to the South, having subdued and crossed the Vindhya, the earth became even.[4] (*Sk. P.* II.1. 31.16ff-28). According to one account a celestial voice said to Agastya that the earth was unpleasant as there were no rivers in her; so he should cause some river to flow on.[5] Now, Agastya practised severe penance, whereupon Brahmā sent the river Gaṅgā. Gaṅgā followed wherever Agastya went; and got a new name *Suvarṇa-mukharī* (*Sk. P.* II. 1.32.25ff; 56).

The vows regarding Agastya (see under "Vows" for more information) : The image of Agastya is to be given as a ritual-gift to a brāhmin. Agastya should be depicted with golden lustrous hue, holding a rosary of beads, a pitcher (*Kamaṇḍalu*), wearing soft bark on the lower body and having the deer-skin as an upper garment (*uttarīyakam*). He should be smeared with ashes (*Sk. P.* II.1.33.60ff). The *Garuḍa P.* (I.119.1ff)

refers to the *Agastya-arghya-Vrata*, which is to be performed when three days are left for the sun to enter the Kanyā asterism. Offerings to Agastya are to be given, making his image from the flowers of *Kāśa* (white fibry flowers on long stalks); this image is to be placed in a jar, and is to be worshipped at the close of the day and when night is yet to fall (*pradoṣe*). The offering should be a jar filled with seven types of grain (*sapta-dhānya-yutam pātram*), besmeared with curds and sandal-paste (*dadhi-candana-car-citam*). The *mantra* to be uttered is—"O you in appearance like the *Kāśa*-flower, born of Agni and the Maruts, Son of Mitra and Varuṇa, jar-born one, bow to thee". The jar filled with seven types of grain along with the one with Agastya is to be given to the brāhmin, along with gold as a gift (*dakṣiṇā*).[6] The *Agni P.* has about the same details for this vow, the only addition being about the jar which should be endowed with five jewels and of gold or silver (*pañca-ratna samāyuktam hema-rūpya-samanvitam*—*Agni P.* 206.15). It also enjoins that one type of corn, juice and fruit should be left from use by the person who follows this vow (*Ibid.*, 16, *tyajed agastyam uddiśya dhānyamekam phalam rasam* also *Garuḍa P.* loc. cit. 6). This vow was to be followed even by women and the śūdras, (*Agni P.* Ib. 16, *Garuḍa P. loc. cit.* 6).

According to the *Padma P.* (sṛṣṭikhaṇḍa 22.50ff) the worship of Agastya includes the establishment of a jar after bath with (water mixed with) white sesame grains, in the early morning. In the jar should be placed five gems; and it should have wreaths and cloth covering it. On this jar should be placed a golden image of a thumb-sized man, having four arms. Then this jar is to be given to a brāhmaṇa with proper mantras. A milch cow, plating her hooves with silver and mouth with gold is also enjoined to be donated (Ib. 54).

According to the *Sk. P.* (V. 1.35.7-11) a person who, observing a fast, glances at the Agastyeśvara Liṅga at Avantī, at the rise of the Agastya star, gets rid of all sins. It also enjoins that an image of Agastya is to be made of gold or silver, and enclosed with five gems and covered with cloth. It is to be worshipped with flowers of the season. The image should be worshipped with seven types of corn and fruits; each one of them is to be discarded from eating after that day, and for seven years the vow should continue. The same P. informs that in the former times the whole world was submerged by the waters of the Revā (Narmadā). The

gods resorted to Agastya who propitiated the goddess Vindhyavāsinī and told her to hold the Revā. She agreed on the condition that till she held the Revā, the Vindhya should not rise, and Agastya should stay performing worship of gods (*devakāryaratah*) at the Trikūṭa which is the door on the South (*Sk. P.* V. 1.55.2-3; 16-19). According to the *Sk. P.* (VI. 35.30-35) Agastya drank the oceans to enable the gods to kill the Kāleya demons (also Ib. VII. 1. 346.22-33). He invited all the important places (*pīṭhāni*) from all over the world by the strength of his *mantras*. In these *pīṭhās* he worshipped on the 8th and the 14th day of every month, all the *Yoginīs*, especially the maidens, and achieved the lore called '*Viśoṣiṇi*' ("the sucking one"). Worshipping the quarter-guards and the deities that roam in the sky, he pleased them. He asked from them a broad mouth to be able to drink the ocean. Now, the *Samśoṣiṇī*-lore herself entered his mouth and helped him drink the water. The *citreśvara-pīṭha* was established at this place (Ib. VI. 35.55). At the Prabhāsa region, there is a *liṅga* called Agastyeśvara said to have been established by Agastya (Ib. VII.1. 346.45 ff).

1. *Matsya P.* 60.19

   वसिष्ठस्यानुजोऽभवत् ।

2. *Matsya P.* 60.40

   वैमानिको भविष्यामि दक्षिणाचलवर्त्मनि ।

   Ibid., 60.41

   मद्विमानोदये कुर्याद्यः कश्चित् पूजनं मम ।
   स सप्तलोकाधिपतिः पर्यायेण भविष्यति ॥

3. *Vām. P.* 19.35

   विन्ध्योऽपिदृष्ट्वा गगने महाश्रमं
   वृद्धिं न यात्येव भयान्महर्षेः ।

4. *Sk. P.* II. 1. 31.28

   विन्ध्याद्रिं समतिक्रम्य दक्षिणामागते दिशम् ।
   अगस्त्ये मुनिशार्दूले मही साम्यमुपाययौ ॥

5. *Sk. P.* II. 1.32.1

   प्रवर्तय नदीं काञ्चित्, लोकानां हितकाम्यया ।

6. *Garuḍa P.* I. 119.5

काशपुष्पप्रतीकाश अग्निमारुतसंभव ।

मित्रावरुणयोः पुत्र कुम्भयोने नमस्तेऽस्तुते ।

= *Agni P.* 206. 5-6, which adds

आतापिश्च भक्षितो येन वातापिश्च महासुरः ।

समुद्रः शोषितो येन सोऽगस्त्यः संमुखोऽस्तु मे ।

This shows the worship of Agastya-images regularly. The मन्त्र-काशपुष्प ... । occurs also at the *Padma P.* Sṛṣṭikhaṇḍa, 22.56.

Age (change of) : Vṛddhahārīta, a sage, practised penance in Vārāṇasī; he propitiated the sun, whom he asked—"If you are pleased with me, restore my youth, as being old I cannot practise penance". The sun did as he desired (*Sk. P.* V. 51.28 1. ff.). (cf. famous tale Yayāti who regained his youth).

Agni : see under "Gods" (also "Fire")

Agriculture : Agriculture is said to be a holy act. It is said that agriculture should end in a sacrifice. It is said, "by splitting the soil cutting the herbs (on the soil) and by killing the insects and the ants, the tillers get (rid of the sin and achieve) purity by pacifying the gods through sacrifice" (*Agni P.* 152.3).[1] It is further said that a person wanting to practise agriculture, should offer a '*sthālīpāka*' (rice cooked in a particular jar) in the field (*Ibid.*, 259. 44; however this part is not found in certain manuscripts of this Purāṇa).

Various types of ploughs are mentioned by the *Agni P.*—"the plough drawn by eight bullocks is righteous; the one by six bullocks is for those who make a living thereupon; the four-oxened one is meant for the "men-haters" (evil-doers); and the two-oxened one is of those who destroy virtue" (*Ibid.*, 152.4).[2] The *Agni P.* enjoins the ritual-gift called '*saṁyuktahala-paṅkti*' ("a line of closely knit ploughs"); it is said to be conducive to the gain of all sorts. The *paṅkti* ("line") according to it consists of ten ploughs, along with the required number of bullocks. If the gift is accompanied by a golden fillet, the donor is installed in heaven after death (*Ibid.*, 211.7; cf. *paṅktir daśa-halā proktā*; and 8ab *sauvarṇapaṭṭasunnaddhā dattvā svarge mahīyate*).

(See also "Horticulture")

1. *Agni P.* 152.3-

भूमिं भित्त्वौषधीश्छित्त्वा हत्वा कीटपिपीलिकान् ।
पुनन्ति खलु यज्ञेन कर्षकाः देवपूजनात् ॥

2. *Ib.* 152.4-

हलमष्टगवं धर्म्यं षड्गवं जीवितार्थिनाम् ।
चतुर्गवं नृशंसानां द्विगवं धर्मघातिनाम् ॥

For various types of ploughs see *AV* VI. 91.1-

अष्टयोग, षड्योग etc.

Taitt. Sam. V.2.5.2

"six-oxened"; "twelve oxened", "twentyfour-oxened"; also *Śat Br.* VII.2.2.6 etc.

See Dange, Sadashiv A. *Cultural Sources from the Veda.* Bombay, 1977, ch.I-d.

Ahalyā : She was the daughter of Brahmā and was given to Gautama for wife. Indra envied the fortunes of Gautama; so he once came upon the earth and visited the hermitage of Gautama, and fixed his desirous eye on Ahalyā. Once while Gautama was out with his disciples, he took the form of Gautama and went to the hermitage. Ahalyā did not recognize him; and accepted his desire. In the mean time Gautama came along with his disciples. Knowing that Gautama was arriving, Indra took the form of a cat (*biḍāla*) and escaped. Seeing Ahalyā perturbed, Gautama cursed her to be a river, devoid of water.[1] As Ahalyā pleaded her innocence, he said, she will gain the form of a normal river (full of water) after having confluence with the river Gautamī and then she would also regain her usual form (*Brahma P.* 87.2ff-70).[2] The seduction of Ahalyā is recorded by the *Sk. P.* (V. 3.136.4ff). When Gautama came he cursed both; and to Ahalyā he said—"you shall be stony (*aśmamayī bhava*); after the lapse of a thousand years, on seeing Rāma, you shall be free of sin." According to the *Sk. P.* (VI. 207.64) Gautama, the husband of Ahalyā, says to Indra that the latter seduced his wife on the constellation called Pauṣṇa (sacred to the God Pūṣan, *i.e.* Revatī) and on that there will be the fall of Indra.[3] According to the *Brahmavai P.* (II. 47.39ff) which records the story of Ahalyā's seduction by Indra, other women said about

Ahalyā, that even if she was to be discarded due to the sexual act on her part, she was purified due to her penance (Ib. 39[cd] *Karma-bhogeṇa śudhyati*); yet, she could not be accepted in rites associated with the gods and the manes (Ib. 40).[4] (see under "Holy Places"—'Ahalyā Tirtha').

1. *Brahma P.* 87.59

तामप्याह मुनिः कोपात् त्वं च शुष्कनदी भव ।

2. *Ibid.*, 64

यदा तु संगता भद्रे गौतम्या सरिदीशया ।
नदी भूत्वा पुना रूपं प्राप्स्यसे प्रियकृत्तमम् ॥

3. *Sk. P.* VI. 207.64

त्वया मे धर्षिता भार्या पौष्णे नक्षत्रसंज्ञिते ।
तस्मिन् भविष्यति व्यक्तं तव पातः पुरंदर ॥

4. The episode does not occur in Mb.

Aitareya : He was the son of Māṇḍūki and Itarā. From his childhood he was in the habit of mutely muttering the *mantra* having twelve letters (*dvādaśākṣara*).[1] He did not speak anything else. Thinking him to be dumb, his father married another woman, Piṅgā by name, and he got in her four brilliant sons. Itarā, the mother of Aitareya was afflicted at heart to see that the sons of her co-wife were performing sacrificial rituals, while her son (Aitareya) sat in a temple (*harimandira*) and kept muttering the said *mantra*. So she decided to go to a famous holy place (*mahātīrtha*) and end her life. On knowing her desire, her son gave her the knowledge of the human body and that of right duties etc. (*Skanda P.* I. 2.42.29ff; 44-180, knowledge of various lores). Ultimately lord Viṣṇu appeared before him and advised him to go to *Koṭitīrtha* to attend the sacrifice being performed by Harimedhas. He went there, and was honoured by Harimedhas by various gifts including *his daughter*. His mother was pleased. (*Ibid.*, 237-250).[2]

1. ॐ नमो भगवते वासुदेवाय ।

2. In the *Ai. Ār.* (II. 1.8; 3.7) and *Cchānd. up.* (III. 16.7) Aitareya comes as an epithet of *Mahīdāsa.*

Aja-pārśva : Mālinī, the wife of Śvetakarṇa, and a daughter of Sucāru, gave birth to a male-child and leaving it in the forest went away. The tender child being kept on the bare mountain began weeping. Now, two sons of Śraviṣṭha, named Paippalādi and Kauśika, who came along, took compassion on the child. They took him along and washed him well. His sides had been brushed on the stony mountain and were full of blood; and had turned dark (like those of a black goat. Hence he came to be known as "Aja-pārśva") (*Brahma P.* 13.132ff.).

Akrūra : His another name was Babhru. He performed many sacrifices; and in this way wove round himself the 'armour of consecration' (*Brahma P.* 17.3ff.25—*dīkṣāmayam sa kavacam rakṣārtham pra viveśa ha*). He gave away many gems and other wealth at sacrifices for sixty years. These sacrifices were known as *akrūra-yajñas* (*Ibid.*. 27^{ab} *akrūrayajñā iti te khyātāḥ*). When Akrūra left Dvārāvati, it did not rain, but when he came back, it did rain. He gave his sister to Vāsudeva Kṛṣṇa, and also a gem. Pleased with him, Kṛṣṇa gave it back to Akrūra.[1]

Akrūra was the son of Gāndī (Ib. 25—*gāndīputro mahāyaśāḥ*). He gave many gems etc. in exchange of the *maṇi*, called *syamantaka*. According to the *Viṣṇu P.* (IV. 13.56ff) Akrūra was the son of Gāndinī, the daughter of the king of Kāśī. His father's name was Śvaphalka. It is also said that wherever Śvaphalka stayed there was no want of proper rains, or excess of rains. Once when there was a spell of drought in the Kingdom of Kāśī, Śvaphalka was brought there (Ib. 54-55), and the king gave his daughter, Gāndinī, to him.

1. Akrūra is mentioned first in the *Nir.* II.4
अक्रूरो ददते मणिमिति अभिभाषन्ते
which indicates the legend also. The *Nir.* uses the word 'ददते' for "placing" (on the head). The later account probably has √दा = "to give".

Akṣatā :- (Whole grains).

See under "Corn".

Alakṣmī :[1] When the gods and the Asuras churned the milky ocean for the gems, Alakṣmī came out. Alakṣmī is the opposite of Lakṣmī, who is the goddess of glory. She is described as black-faced, red-eyed, having tawny and coarse hair, and having wrinkles all over the body that is aging. She is said to be the elder sister of Lakṣmī. As she came out of the ocean, she asked the gods what she was expected to do. The gods told her that she should resort to those houses where there is always quarrel, where the people speak in harsh tongue with one another, and those who take food at the evening time. Her abode is also said to be the places that are polluted by sculls, bones, ashes and such other things; also those houses she was ordained to go to where people take food without washing feet, rub their teeth with sand, powdered salt or coal. In short where abnormal and unholy behaviour or things are seen, Alakṣmī stays (*Padma P.* Brahma Khaṇḍa 9.9-20)[2]. For the ritual of driving away Alakṣmī see under "Festivals"-'Dīpāvalī'; see also under "Goddesses"—'Alakṣmī'.

1. The earliest indication of Alakṣmī occurs in *RV.* X.155, though she is not named as such. She is described as 'non-giver', 'squint-eyed'; and she is to be taken away from the locality. (Ib. 1-5). The name Alakṣmī first occurs in the *Taitt. Ār.* X.1-10 and in the Brahmaṇas only in the Sāmavidhāna III.1.5-7.

2. *Padma P.*, Brahma 9.9

ततोऽलक्ष्मीः समुत्पन्ना कालास्या रक्तलोचना ।
रुक्षपिङ्गलकेशा च जरन्ती विभ्रती तनुम् ॥

Ibid., 15

वालुकालवणांगारैः कुर्वन्ति दन्त धावनम् ।
तेषां गेहे सदा तिष्ठ दुःखदा कलिना सह ॥

Allegory (philosophical) : The *Agni P.* (30.29.30) describes the relationship between mind and consciousness (*caitanya*) and says that consciouness called 'the light' (*jyotiḥ*) stays in the lotus of the heart.[1] Further life (*jīva*) is the seed, in shape like the flower of the *Kadamba* tree.[2] At another place, it says that 'life' (i.e. the life-principle) is present in the twentyfive principles[3] (*pañcaviṁśati-tattva-gam*); and consciousness is the 'supreme bliss' and is devoid of the state of awakening and also of the state of sleep (*jāgrat-svapna-vivarjitam*); it is also devoid of body, the senses, intellect, the breaths and the ego



Ālakṣmī

(*ahamkāra*). The soul (*puruṣaḥ*) is thumb-sized and is placed in the midst of the extraneous factors (*upādhi*); the highest *brahma* is the light and knowledge, the one without a second (*Ibid.*, 60.19-23; for similar thought, *Ibid.*, 159.13.14; 161.25-27; at 161.26 *Brahma* is identified with Vāsudeva[4]). The *Mārkaṇḍeya P.* (3.39ff.) describes the human body in the following way : It has the Reason (*prajñā*) as the parapet wall; the body is the great city having bones as supporting poles; skin is its high walls; flesh and blood is the cement; it is spacious and has nine doors; on all places it is encircled by the muscles (which form the girdles); Puruṣa is the king there, being full of consciousness His counsellors are intellectual faculty and Mind, being opposed to each other (Ib. 61 *mantriṇau tasya buddhiśca manaś caiva virodhinau*); they both strive to eliminate mutual enmity. Of the king there are four enemies, that try to destroy him; they are Desire (Kāma); Wrath (Krodha), Greed (Lobha) and infatuation (Moha). When the king closes the doors, he becomes devoid of fear and is at peace. When he keeps all the doors open, the enemy called Rāga (passion) approaches the doors eyes etc. Ultimately, being enveloped by the enemies, he dies (Ib. 70).

According to the *Varāha P.* (ch. 62) the soul (*puruṣa*), of the measure of a thumb, stays in the lotus that is produced from Brahmā (*brahmodbhava*; see also under 'lotus'). The *Varāha P.* at another place (ch. 17) says that all gods were created from the body of *hiraṇyagarbha* (The man who is 'gold-foetus', an allegory of the sun).[5] The gods were the twin Aśvins=*prāṇa* and *apāṇa* (the two of the five vital breaths in the body), Gaurī=speech;[6] Gaṇeśa=the sky (*ākāśā*); Skanda=Ego (*ahamkāra*); other gods and the physical elements also came out of Hiraṇyagarbha; they were the sun, the goddess Durgā, the quarters, Kubera, Vāyu, Dharma, Śiva, the manes etc. Each of them thought if 'he' (or she) leaves the body of the *puruṣa*, he will be non-existent. So turn by turn everyone departed; but the body did not go to ruin; for it was protected by the principle called Soma, in the form of *indu*—the moon—with its sixteen digits[7] (*Varāha P.* 17.26ff).

The *Varāha P.* (51.9ff; 52; 53) has yet another allegory. According to it, when there was no temporal or spatial division, a king named Paśupāla looked after his cattle. Once he went to the other end

of the ocean, where the serpents[8] dwelt. There he saw five high-men (*pradhānāḥ*) with a woman who was shining with her lustre. Her lower lip became endowed with three-fold change (*tri-vikāraḥ*) and had three colours. After seeing the king moving, they all became motionless as if dead. Here the king (Paśupāla) was surrounded by serpents. As the king began thinking of a remedy to get free from the serpents, another man (puruṣa) stood before him; he had three colours—white, red and yellow. As the new man was about to speak, the principle called *mahat* was born; by it was the king enveloped. He (the king) said, "Get up, awake." As he said this, the woman (noted earlier) obstructed the king. Then other five men came forward and they enveloped the king; the king stood a fettered prisoner ! But the three-coloured man said to the king—"I am your son, O Lord ! what shall I do? Order." The King said, "You, my son, you will be the creator !" And the three-coloured man created the principle of ego (*aham*); Aham had a daughter, who was of the character of 'cognisance' (*avabodha-svarūpiṇī*) whose son was Vijñānada Manojña ("the charming one—giver of knowledge"), who had five sons called Bhognāḥ. These were, in reality, dasyus (=enemies) formerly, but were won over by the King. They prepared a fine dwelling, which had nine gates, with one pole, having a crossroad where four roads met (*catuṣpatha*), full of a thousand rivers and endowed with a water-device. King Paśupāla ruled there and laid down laws. (The description indicates the body controlled by the soul; the method of elaboration is from the Sāṅkhya point of view. *Varāha P.* 51.9ff., 52ff).

About the same legend occurs in the *Sk. P.* (V. 2.64.2ff.) Paśupāla goes to the sea; and sees there five main puruṣas and one wandering woman with her hair flowing. Another group of five puruṣas come; and these ten together hold the king a prisoner. The king kills them, but they again come back to life; and get absorbed in his own body. The *P.* gives the following explanation (Ib. 17-18) :

10 Puruṣas=5 *Buddhi-indriyas* and 5 *Karmendriyas*

1 Woman=The principle of intellect (*buddhi*) presented as mind.

In another allegorical tale the *Sk. P.* states (V. 2.54.29ff) that an old sage in Avantī created the Śamvatsara-cakra (year-wheel); he has a couple of women—one has a white (*sita*) garment (*v.r. pītavastradharā*),

the other has a dark one. There is a man who has a double-head, and also six months, twelve feet; the puruṣa goes in seven ways (*saptadhā gataḥ*). It explains the allegory in the following way : The two women =day-night; two heads=two *ayanas* (*dhakṣiṇa-uttara*); six mouths=six seasons; 12 feet=12 months; going seven ways (=*saptadhā gātah*)=sea.

According to yet another allegory in the same *P.* (*Sk. P.* V. 3. 20. 23ff) the sage Mārkaṇḍeya saw lord Viṣṇu sleeping during *pralaya* (the doom). He also saw four jars of water in a corner. He felt thirsty and stepped towards the jars, without awakening Viṣṇu. Suddenly another man came there with deer-skin on left shoulder, a Kamaṇḍalu and a staff, besmeared with ashes. Mārkaṇḍeya also saw a beautiful woman decked with jewels etc. She gave Mārkaṇḍeya her teat (*stanam*) to drink. He drank for many years. When he woke up from the sleep, he saw nothing. The woman explained : The sleeping man was Kṛṣṇa (Viṣṇu). The second one that came was Hara (Śiva); four jars=four oceans. The woman herself was the earth with seven islands (*saptadvīpā*).

An allegorical description of the human body occurs also in the *Skanda P.* (I. 2.42.47ff.) According to it, *jīva* (soul) stays in a house, as an householder (*gehī*). The house has the supports of bones balanced on a pole (*i. e.* the spinal cord); it is plastered by blood, flesh etc.; in it are the various liquids like urine and faeces; it is covered with the straw in the form of hair on the head and on the body; its great gate (*mahādvāra*) is the mouth, and it has six 'cow-eye' ventilators (*ṣaḍ-gavākṣa-vibhuṣite*); it (the great gate) has two panels in the form of the lips, endowed with the obstruction (*argalā*) in the form of the teeth; it has water-streams in the form of the veins and the perspiration. And the whole structure is placed in the fire in the mouth of time (*Kālava-ktrānala-sthite*). In this house his wife is Prakṛti endowed with three cardinal *guṇas* (*guṇatrayamayī bhāryā prakṛtistasya tatra ca*). Cognition (*bodha*), ego (*ahamkāra*), desire (*Kāma*), wrath (*Krodha*) and coveteousness (*lobha*) are his children. This way does he, being infatuated, stay.

The *Mārkaṇḍeya P.* (29.6 ff) has an allegory on the Vedic lore. It says that the 'Cow' is in the form of the three Vedas (i.e. *Ṛgveda*, *Yajurveda* and the *Sāmaveda*; the *Atharvaveda* was not admitted to the sanctified term as it dealt with magical formulae); in it was established everything (cf. the concept of Gaurī = Cow = speech noted

above). Her back is the *Ṛgveda*, her middle is the *Yajurveda* and her neck and head is the *Sāmaveda*; her horns are *iṣṭa* and *pūrta* (i.e. the performance of sacrificial rituals and the construction-work conducive to general weal, such as digging of wells etc. Both are complementary to the gain of virtue); the hair on her body are 'good sayings'; her urine and dung are peace and nourishment (*śāntipuṣṭi-śakṛn-mūtrā*). She is the sustenance of the worlds. Her four breasts (teats) are *svāhākāra* (*svāhā* is the sound uttered at the end of an offering, or a group of offerings to the gods), *svadhākāra* (indicates offering to the manes), *vaṣaṭkāra* (*vaṣaṭ* is a sound to be repeated at the offering to the gods) and *hantakāra* (sound indicating pacification). The *svāhākāra* is the teat for the gods; *svadhā* indicates the teat for the manes; *vaṣaṭkāra* has relationship with the sages and the last is for others.[9]

The concept of the world tree is alluded to by the *Bhāg. P.* (XI. 12.21,22), stating that the world is like the cloth in every thread of which the divine ultimate reality is woven. It is also likened to a tree that gives flowers and fruits according to the action. It has two seeds, hundred roots; it has three stalks and five stems; five juices ooze from it. Its branches are eleven; on it are two nests for two birds. It has three (layers of) barks, and two fruits. This tree has entered the sun.[10]

We have an interesting allegorical account from the *Bhāg. P.* (IV. 25-28) :

The episode of Purañjana is related to king Prācīnabarhis by Nārada to initiate him into the secret highest knowledge. The episode in short is as follows :

There lived a king by name Purañjana. Avijñāta was his friend. Purañjana, craving for various enjoyments, wandered in the whole world but did not find a place for residence. Ultimately he found a city having nine gates. He also came into contact with the mistress thereof, who had ten servants, who again were lords of hundred wives each. A great serpent of five hoods was protecting that city from all sides. King Purañjana had extreme fascination for the lady and the lady also had pinned her love on him. Once the king went for hunting without intimating to the queen, for which he had to ask thousand apologies to win back her love. Viṣūcīna was their chief minister. Purañjana and the

lady began to enjoy various amorous sports in the city and paid no attention to the enemies, which slowly took hold of the city. The first enemy was the king of the 'Gandharvas'—Caṇḍavega- with his three hundred and sixty 'Gandharvas' who were united with an equal number of their wives. Caṇḍavega's followers thus numbering seven hundred and twenty began to plunder and loot the city. Again Bhaya ("Fear") the king of the Yavanas with his follower Prajvāra and with Jarā ("Oldage") the daughter of Kāla ("Time"), surrounded the city of Purañjana. Jarā forcibly enjoyed the city and the Yavanas began to destroy it. The great guardian serpent, being oppressed by the enemies, fled away. Purañjana, greatly distressed at this, still thought only of his queen. Hence, in the next birth he was born as a girl at the house of the king of the Vidarbhas. She was married to king Malayadhvaja and loved him very much. When the king (*i.e.* her husband) died, she wept bitterly and decided to burn herself on his funeral pyre. At that time, there came a learned brahmin, who made clear to her, her former man-hood. At this point, we have the episode of Purañjana. The allegory is explained in one whole chapter (Ib. 29).

Thus Purañjana is the individual self. His friend Avijñāta is the highest divinity, so named because he is not known or realized by the individual souls. The individual self selects the human body-city (*pura*) as a place to reside. The body has nine gates, *i.e.* openings *viz.* two eyes, two cavities of nose, two ears, mouth, organ of generation and organ of excretion. These nine gates open in various directions and have access to various regions. Thus with eyes, a person has access to the region of Rūpa-Vibhrājita (Ib. 28.47) *i.e.* a person can see various forms. The nose-cavities open on the direction of the Saurabha-country, *i.e.* a person can enjoy various kinds of smells. Through the mouth, one can go to the market-place and 'bahūdana' *i.e.* a person can enjoy various eatables and has recourse to the speech. The left ear opens on the southern direction and leads a person to the Pitṛyāna. The right ear opens on the northern direction, leading a person to the Devayāna. The organ of generation opening in the western direction leads a person to the country of Strīprasaṅga *i.e.* contact with the opposite sex. The organ of excretion opening in the western direction leads a person to the hell Vaiśasa (Ib. 28.53). The lady residing in the city is Ne-Science (i.e. *avidyā*). Her ten attendants are the ten organs *viz.* the five organs of sense and the five organs of action. These organs have various

tendencies by which they get attracted towards the objects of enjoyment. These are their wives. The five-hooded serpent is the life-breath composed of five breaths called Prāṇa, Apāna, Vyāna, Udāna and Samāna. Viṣūcīna is the mind, being the principal attendant of the harem *i.e.* heart. The individual self is led everywhere by the ne-science, *i.e.* its mistress.

Now the account of Purañjana riding in a chariot and going for hunting is further explained. Here the allegory has dwindled into repetition of details. Thus the body is the chariot, driven by five horses of five sense-organs. Merit and demerit are its two wheels; Sattva, Rajas and Tamas, its banners. The five breaths are its supports. Mind is its whip, and intellect its charioteer. Heart is its seat. Happiness and unhappiness are its axis. The objects of enjoyments of the sense-organs are the weapons kept in it and seven '*dhātūs*' such as skin etc. are its enclosures. The eleven organs are the followers of king Purañjana (the individual self), who, riding in this chariot, is led towards the mirage of various objects of enjoyments, to be hunted by him. (This short allegory is obviously a phase of the Upaniṣadic idea, where the body is regarded a chariot and the soul the charioteer).[11]

The king of the 'Gandharvas' Caṇḍavega is the year *i.e.* Time and his three hundred and sixty followers are the days and their three hundred and sixty wives are the nights. Jarā is the old age, liked by none but taking hold of a person forcibly. Death is the king of the Yavanas, who has accepted Jarā as his sister. Cold and heat take a person nearer to death. *Ādhis* (mental worries) and *vyādhis* (bodily pains) are the foot-soldiers of Death.

Thus only two are the realities : (i) the individual self and (ii) the highest (divine) self (Ib. 28.62). The individual self is neither a man nor a woman (as we have seen both the births of king Purañjana) nor an eunuch, but pure and simple, without any '*upādhi*', as the highest self is. It is the ne-science that makes him experience all kinds of miseries. Once he knows that his only friend is god (Avijñāta) and that he is the replica of the god, he is free from all sorrow.

To press this point further the episode gives a short allegory at the end (Ib. 29.53,54). Thus in a garden, a male deer is said to be

grazing merily with his female. He is joyous over the green grass and the sweet humming of the bees. But little does he know of the wolves standing ready to swallow him and of the hunter, who would shoot an arrow at him. Here the deer symbolizes a person, who is attracted towards various types of enjoyments. He is joyous at the sweet words of his and others. But he is unaware of the days and nights, which pass on quickly and deprive him of his life like the wolves. The hunter is Death.

The same idea of a hunter standing for death is to be found in the account of Suyajña, the king of the Uśīnaras related by the demon Hiraṇyakaśipu to Diti who is lamenting over the death of Hiraṇyākṣa (Ib. VII. 2.28-59). Thus it is said, that at first the female bird falls a prey to the hunter's arrow. The male bird bewails his lot remaining alone; but the hunter, at the very next moment, throws at him the arrow which quickly ends his life. Thus it is brought out that everybody has to succumb to the arrows of this great hunter—death.

At another place, we have the description of the mortal world (Bhava) as a great jungle (Ib. V. 13. cf. *Nārada P.* 32.1ff). Thus the multitude of the individual selves is likened to a group of traders, who wander, from country to country for the sake of getting wealth. The individual soul thus arrives in this world, which is like a great jungle. The five sense-organs together with the mind are the six robbers in this jungle, who rob a person by their various tendencies (*Bhāg. P.* V. 14.2). Wife and children are the wolves and jackals of this jungle. The debased persons are the mosquitoes therein (Ib. 3-5). The objects of enjoyments, which are really false are like a mirage, towards which the individual soul is attracted, being engrossed in eating, drinking and sexual enjoyment (Ib. v. 6). Sometimes he is worried over the cry of the owls in the form of the enemies and the frightenings by the crickets (*zilli*) in the form of the King's harsh orders. Sometimes he takes resort to worthless persons who are like the poisonous trees and creepers and wells of this forest. Sometimes due to the friendship of false persons, he resorts to bad faiths and attains that fruit which a thirsty person acquires from a dried-up river! Sometimes he becomes so merciless as to devour his own near relatives, when he does not get anything. Sometimes he becomes miserable, when he takes resort to the house devoid

of his beloved persons. Again, the duties enjoined for a householder are like a precipice difficult to climb, from which he falls to the ground surrounded by thorns etc. in the form of various hazards. Being exhausted completely, the python of sleep takes him into his firm grip, in which he lies as a corpse, enveloped in utter darkness. Viṣṇu's disc is as a matter of fact the disc of Kāla—Time, the velocity of which is seen in the various states such as the childhood, the youth and the old age of a person. But condemning this highest god, he sometimes takes resort to certain lower sects which are like worthless birds such as *Kaṅka*, ravens, cranes etc. Sometimes he is engulfed in a mountain-cave of various diseases, where the elephant representing Death invariably resides (Ib. 11-33). Sometimes, with the help of a creeper in the form of his meritorious acts, he becomes free from such difficulties or even from hell; and then he – the lone and aimless wanderer in this 'Saṁsāra' —is united with other persons (Ib. 41).

1. *Agni P.* 30.29[cd]

   हृत्पुण्डरीकनिलयं चैतन्यं ज्योतिररव्यम्* ।
   (*ज्योतिरव्ययम् ?)

2. Ib. 30[ab]

   जीवं बीजात्मकं ध्यायेत् कदम्बकुसुमाकृतिम् ।

3. According to the Sāṅkhya philosophy, these are twenty-five principles.

4. Ib. 161.26

   परं ब्रह्मज्योतिरात्मा वासुदेवो वियुक्त ॐ ।

5. cf. the Vedic Agnicayana rite, where in the imitative ritual of building the cosmos, a figure of a man of gold is placed in the lowest altar, see *Āpastamba Śrauta Sūtra XXVI*. 25.1; *Kātyāyana Śrauta Sūtra* XIV. 4.27.28.

6. For it see *RV* I. 164.41

   गौरीर्मिमाय सलिलानि तक्षत्येकपदी
   द्विपदी सा चतुष्पदी etc. upto सहस्राक्षरा

   which includes all forms of speech and metres.

7. *Varāha P.* 17.55[b]-

   सोमेन पाल्यमानंतु पुरुषेणेन्दुरूपिणा ।

एवं व्यवस्थिते सोमे षोडशात्मन्यथाक्षरे ।
प्राग्वत्तत्रगुणोपेतं क्षेत्रमुत्थाय बभ्रम ॥

8. For serpents as a people see *Ās.Ś.S.* IV.6.1; X-7.5-

पञ्चमेऽहन् अर्बुदः काद्रवेयस्तस्य सर्पाविशः ।

earlier, *Śat.* Br. XIII. 4.3.9: the special lore of these people was *sarpavidyā.*

9. *Mārk. P.* 29.10

स्वाहाकारं स्तनं देवाः पितरश्च स्वधामयम् ।
मुनयश्च वषट्कारं देवभूतसुरेश्वराः ।

10. *Bhag. P.* XI. 12.21

यस्मिन्निदं प्रोतमशेषमोतं पटो यथा तन्तुवितानसंस्थाः ।
य एष संसारतरुः पुराणः कर्मात्मकः पुष्पफले प्रसूते ॥

Ibid., XI. 12.22

द्वे अस्य बीजे शतमूलस्त्रिनालः पञ्चस्कन्धः पञ्चरसप्रसूतिः ।
दशैकशाखो द्विसुपर्णनीडः त्रिवल्कलो द्विफलोऽर्कं प्रविष्टः ॥

cf : *RV I.* 27.7; also cf. *Kaṭha Up.* II. 3.1; *Bhagavadgīta* 15.1.

11. cf. *Kaṭha Up.* 1.3

आत्मानं रथिनं विद्धि शरीरं रथमेव तु ।

Alms : Alms should be given to the *parivrājs* and the *brahmacārins.* Alms should be of the measure of a morsel; four morsels are called '*agra*'; four '*agras*' are called '*hantakāra*' (satisfaction). Beyond that is called *bhojana.* The alms should be *bhojana* (full meal) or in the descending order (*Mārk. P.* 29.35-36).

The *Kūrma P.* (II. 25.12) states that begging is very bad. Whatever is gained without asking is nectar and alms got after begging are something 'dead'.[1] Begging required some skill also; and it is said that Śiva also took the form of a dancer-actor for this purpose. When Pārvatī returned home, being blessed and accepted by Śiva, the latter approached Menakā, her mother and danced for 'alms' (*Śiva P.* II (Pārvatī-khaṇḍa) 30.26ff). While doing so he had the small drum (*ḍamaru*) in his right hand, and a horn in his left.[2] (*Ibid.*, 27; The same account occurs further also in the same *P.* III. 34.17-34).

About the measure of alms the *Sk. P.* (IV. 35.204-205) says that '*hanta*' (indicates satisfaction) by sixteen morsels; or with four '*puṣkala*' ("much"); the alms should be of the measure of a morsel (*grāsa-mātrā*). The following are the *dharma-bhikṣukas* : a wanderer (*adhvagaḥ*, i.e. "one who goes along a path"), one who has meagre maintenance (*Kṣīṇavṛtti*), a student (*vidhārthī*), those who want to sustain their preceptor, the yati (one who has renounced the world) and a brahmacārin (an unmarried observer of a religious life; Ib.20.6).[3]

1. *Kūrma P.* 25.12

अयाचितं स्यादमृतं मृतं भैक्ष्यं तु याचितम् ।

2. *Śiva P.* 30.26

एतस्मिन्नन्तरे शम्भुः सुलीलो भक्तवत्सलः ।
सुनर्तकनटो भूत्वा मेनकासंनिधिं ययौ ॥

Ibid., 30.27

शृंगं वामकरे धृत्वा दक्षिणे डमरुं तथा ।
पृष्ठे कन्थां रक्तवासा नृत्यगानविशारदः ॥

3. *Sk. P.* IV. 35.206

अध्वगः क्षीणवृत्तिश्च विद्यार्थी गुरुपोषकः ।
यतिश्च ब्रह्मचारी च षडेते धर्मभिक्षुकाः ॥

The same verse is at Ib. III. 2.5.26.

Altar (*Vedi*) : The Purāṇas enjoin altars to be prepared on various occasions. The altars, in almost all cases, are said to have a similar construction with a pit in the middle called *Kuṇḍa*. The *Matsya P.* enjoins that the Kuṇḍa should be of the measure of an *aratni* (a cubit from the elbow to the tip of fingers); it should have three *mekhalās*[1] (elevations; slopes, steps on all sides) and should have its opening resembling like the female organ (*Matsya P.* 68.39 f; 40 *yoni-vaktrañca*). Thus, the purāṇa enjoins it at the *Bhīma-dvādaśī-vrata*. At the *Viśoka-dvādaśī-vrata*, it enjoins a small elevated platform (*sthaṇḍila*) to be made from clay. The measure is that of an *aratni*, and it should be sloping to the North, and well-formed. Upon this *sthaṇḍila*, which should be four-cornered (*caturasra*)[2], there should be a wall on all sides, the width measuring eight *aṅgulas* (fingers placed together); there should be three brāhmaṇas sitting around (Ib. 80.12-13). It specifically mentions that for

the *lakṣa-homa* (a lack of offerings) the *Kuṇḍa* should be of the opening like a *yoni* and *trimekhala* (Ib. 92.92^{cd}). At a ritual involving a crore of offerings, the portion of the opening (called *yoni*) should be of the span of a *vitasti* (twelve *aṅgulas*=distance between the extended thumb and the little finger). and about six or seven *aṅgulas* wide; it should be elevated in the middle like the back of a tortoise,[3] and to the sides it should be high upto one finger. The *yoni* may be like the lip of an elephant with a pit in the middle. This is generally the case with all altars. However in the rituals for defeat or the destruction of the enemy and also for conjuring the *Kuṇḍa* should be round, should have one opening, three *mekhalās* and should be of one *aratni*.[4] For hatred and sorcery the *Kuṇḍa* should be triangular, it should have two *mekhalās* and should have the span of one hand, and should have the opening of an angle.[5] (Ib. 92.147). In connection with the installation of the deity (in a temple) the Kuṇḍas should be as they are described above (*Ibid.*, 264.33-35). According to the *Śiva P.* (VII. 2.27) the *Kuṇḍa* may be a cubit or two cubits long; it may be round, or have four corners; or there may be a raised platform, in which there is spacious *Kuṇḍa*, having the shape of a lotus with eight petals (Ib. 4 *aṣṭadalāmbujam*);[6] its height should be either four *aṅgulas* or two. The depth in the middle portion should be a *vitasti or* two; there may be three *mekhalās* (step-like girdle) or two; it should be made attractive to look at; the *yoni* should be like the leaf of an *aśvattha* tree[7] (*ficus religioca*) or like the (lower) lip of the elephant[8]. To the West or the South of the centre of the *mekhalā* it should be made attractive (by some device); as compared to the fire it may be a bit rising or slightly lowering. The altar should be slightly sloping into the *Kuṇḍa*, leaving the *mekhalā*; but there is no hard and fast rule about it; it may be prepared from clay (*mārdī*) or from sand (*saikatī*). The circle (on which the *Vedi* is to be constructed) should be plastered with cow-dung and water; the *Kuṇḍa* should be made from clay, and the altar should be plastered with cow-dung water.

Important factors reveal themselves in the construction of the altar. It should be in shape like the *yoni*, it should be round or four-cornered; and it should have the *mekhalā*. An important factor is that it should be triangular if meant for sorcery (cf. also *Agni P.* 309.14^{cd}—*Kuṇḍe yonyākṛtau hunet*). The *Agni P.* (24.1-16) gives more details about the construction of the altar. A place, twentyfour *aṅgulas* and four-cornered, well measured by a cord, should be dug evenly; the *mekhalās*

should be constructed each separated by two *aṅgulas*; the *mekhalās* should face the east (and not all directions, as appears to be the case elsewhere) and should be named Sattva etc.[9] (*sattvādi-sañjñāḥ pūrvāsyāḥ* i.e. *Sattva*, *Rajas* and *Tamas*); they should be each twelve *aṅgulas* in height, and in width may be eight, four or two *aṅgulas* each; the *yoni* (opening) should be raised to about ten fingers—ten *aṅgulas*, or six, or two *aṅgulas*, and should be gradually sloping into and inserted into the opening of the *Kuṇḍa*, being based on the Western quarter; in shape it should be like the leaf of the *aśvattha*. The root of the *yoni* should be two *aṅgulas* (in depth) and its frontal portion should be six *aṅgulas*; this is the measure of (a *Kuṇḍa*) that is one cubit in height; for that which is of two cubits, the measure of the *yoni* should be double.[10] It is also enjoined that while constructing the *Kuṇḍa* and the *yoni*, the place should be sprinkled with meditation (on Viṣṇu), and it should be caused to dry with concentration on Vāyu-*bīja*. The maker should also meditate upon the creation with the Agni-*bīja* (*Agni P.* 24.44). Meditation on the Earth and the five subtle elements (*tanmātrās*) also is ordained; the cosmic egg should be meditated upon, and in it the image of the supreme lord, who is the essence of the *praṇava* (*aum*—the holy word). Then the *liṅga* should be thought of as moving at its back, duly consecrated, and as gradually extending towards the egg; then, contemplating the period of one year, the egg should be thought of as being split, generating the earth and heaven. The cosmic child be thought of as being born, with the chants of the *mantras*[11] (Ib. 43-50). It will be seen that here we have a mixture of cosmic creation and the normal birth; and the whole concept is supported by the experience of sex and birth.[12] The construction of the altar, with the *yoni*, then is the symbolic birth-place of everything. The *purāṇa* together states that prior to filling the Kuṇḍa with the fire, the whole process of the conception of birth and other *saṁskāras* of the fire-god, on the basis of human birth, be contemplated; and when all the *saṁskāras* are contemplated the process should end with the 'full-offering' (*pūrṇāhuti*) with the symbolic sound *vauṣaṭ* with the *pluta* clearly uttered at the end[13] (*pluta* is longer than the long utterance; it has three moras. Thus, Vauṣasssṭ; for further details and types of altar-construction according to ritual-variety, *Ibid.*, 95.20-23). Among Kuṇḍas, the *Agni P.* states the following types : *Vaṭuka* (var. r. *caṭuka*), *dvyaṅgula* (of two finger-breadth), *Vṛtta* (round), and *Gopada* (24.17, 18). The same Purāṇa notes the method of placing the fire in the altar :

Washing his hands the performer should mark three lines going from the West to the East, then three from the South to the North and *vice-versa.*[14] Sprinkling the altar (and the lines), he should show the *yoni-mudrā* by the palms (both palms and fingers joined to show the shape of the female-organ—Ib. 34-26[b] *yonimudrām pradarśayet*); then contemplating the fire in the aspect of the self (or considering fire to be himself) placed in the *yoni-mudrā* of the palms, he should throw it into the *Kuṇḍa*. (This also explains the formation and construction of the *Kuṇḍa* with the *yoni*, the idea being of procreative prosperity). Round the altar other things useful at sacrifice should be arranged; they include the ladles named *sruva* and the *sṛc*, the sacred grass, faggots and the instrument to cut them (*vraścanam*), the vessel for placing water and the sprinkling vessel (Ib. 28[a] *praṇītā-prokṣaṇi-pātram*).[15] Two measurefuls (*prastha-dvayam*) of rice are to be deposited, pouring them with mouth down and in 'twos' (Ib. 28[d] *yugmam yugmam adhomukham*); and the sacred grass should be placed, their ends pointed to the east. Filling the water-vessel with water, and meditating on the god, it (*praṇītā*) should be placed in between the fire and the sacrificial material (Ib. 30[ab] *agner dravyāṇāñca madhyataḥ*); the sprinkling pan should be filled with water and should be placed to the right of the fire; a *caru* (vessel of cooked rice, with a narrow mouth) should be cooked on the fire and the idol of Brahmā should be placed on the right (*brahmāṇam dakṣiṇe nyaset*). The sacred grass should be strewn with ends pointing towards the east; and the *paridhis* (enclosing sticks) be placed. Then with the *saṁskāras* starting with conception etc. he should accomplish the rite of Vaiṣṇavīkaraṇa (the establishment of Viṣṇu; Ib. 31-33). After this, in the *Kuṇḍa*, he should offer to Lakṣmī contemplating her to have been menstruated. The Kuṇḍa-Lakṣmī is known to be the Prakṛti endowed with the three cardinal *guṇas*. She should be understood as the womb of all creatures and of all *mantras*; and the fire (in the altar) should be regarded as the supreme soul, the giver of release (from death—and birth). (*Agni P.* 34.34-35).[16] According to the *Varāha P.* (127.18ff) the altar should measure sixteen cubits (This includes the *Kuṇḍa* and the whole space for placing sacrificial material). A jar full of water should be placed, decorated with leaves; and flowers should also be placed within it; that jar should have a plate full of sesame over it. It also enjoins placing of *udumbara*-leaves in pairs in it; there should also be a razor and a pot full of water[17] (Ib. 41).

The altar is often identified with the earth. Thus the *Varāha P.* (22.43[a]) says that at the marriage of Pārvatī, the altar was the earth itself (*tatra vedī Kṣitiścāsit*). The *Agni P.* (111.5[cd]) states that the holy place Bhogavatī, at Prayāga, was the altar of Prajāpati (*tīrtham bhoga-vatī caiva vedī proktā prajapateḥ*).[18]

The *Sk. P.* (V. 1.3.58ff) mentions the following altars for various purposes—the circular (*vartula*) one for the ritual offerings to god Brahmā; the one shaped like a bow (*dhanuṣākṛti*), and the four-cornered (*catuṣkonākṛti*) for Śiva. It also lays down a triangular altar at sorcery-rites, as we learn from the worship of the *Yoginī* named Phalavatī (*Sk. P.* VI. 144.95).

The *Liṅga P.* (II. 28.16ff) gives the following information about the altar. According to it on such occasions as an eclipse etc., for oblations altars should be built in a pandal. In a special altar, there should be *Kuṇḍas* (fire-pits for offering the oblations). For women (performers), the *Kuṇḍas* should be of the shape of a vulva; the other altars may be of the shape of a crescent or circle.[19] In the context of the consecration of the altar, or the Kuṇḍa in it, invocation to Vāgīśvara ('The lord of speech') is enjoined. Along with him, his mate Vāgīśvarī is invoked, and then the symbolic ritual of conception is accomplished (*Liṅga P.* II. 25. 70-72).[20] The *Bhaviṣya P.* (Madhyama Khaṇḍa. 13.2-40) deals with various types of *Kuṇḍas*. It enjoins that after the place has been purified, and cleared of, fire-embers and ashes should be moved above around it. Various types of *Kuṇḍas* are enjoined for various purposes. A four-sided one is to be prepared in connection with the establishment of an idol, or for consecratory purposes (Ib. 14). In the rites relating to the birth-festivals of gods etc. it should be crescent-shaped (Ib. 15-16); for the cure of diseases etc. vulva-shaped (Ib. 18, *Yonikuṇḍa*) etc. (For *Kuṇḍas*—to be constructed in pandals erected for specific purposes, see under "Construction"; also see "Platform")

1. *Matsya P.* 68.39
अरत्निमात्रं कुण्डं च कुर्यात्तत्र त्रिमेखलम् ।

2. Ib. 80.13. cf. *RV.* X. 114.3
चतुष्कपर्दा युवतिः सुपेशाः ।
said of the altar.

3. *Matsya P.* 92.123[cd]

कूर्मपृष्ठोन्नता मध्ये पार्श्वयोश्चाङ्गुलोच्छ्रिता ।

Ibid., 92.124[ab]

गजोष्ठसदृशीतद्वत् आयतच्छिद्रसंयुता ।

cf. Ib. 264.34

वितस्तिमात्रा योनिः स्यात् गजोष्ठसदृशी तथा ।
आयतच्छिद्रसंयुक्ता पार्श्वतः कलयोच्छ्रिता ॥

4. Ib. 140

वृत्तं वोच्चाटने कुण्डं तथा च वशकर्मणि ।
त्रिमेखलञ्चैकवक्त्रमरत्निविस्तरेण तु ॥

5. Ib. 92.147

विद्वेषणेऽभिचारे च त्रिकोणं कुण्डमिष्यते ।
द्विमेखलं कोणमुखं हस्तमात्रञ्च सर्वशः ॥

also *Agni P.* 167.42[ab]

विद्वेषणाभिचारेषु त्रिकोणं कुण्डमिष्यते ।

6. cf. the practice of using plates having *aṣṭadala* for worship, common in India.

7. Even the vulva of normal and healthy form is said to be in shape like the leaf of the Aśvattha; see under "Woman".

8. The lip of the elephant is not mentioned in the Vedic texts in this context; but we have the *puṣkara* from which Agni is said to be produced. (*RV.* VI 16.13). Actually the lip of the elephant resembles the lotus leaf, which is also like the vulva and is birth-place of the fire-god. See under "Woman"; the shape of her private organ in described as like a leaf of Aśvattha.

9. *Agni P.* 24.3

सत्त्वादिसंज्ञाः पूर्वास्था द्वादशाङ्गुलमुच्छ्रिताः ।
अष्टाङ्गुला ह्यङ्गुलाऽथ चतुरङ्गुलविस्तृताः ॥

cf. *Liṅga P.* II. 25.4[cd]

अश्वत्थपर्णवद्योनिं मेखलोपरि कल्पयेत् ।

10. Ib. 5

अश्वत्थपत्रसदृशी किञ्चित् कुण्ड निवेशिता ।
तुर्याङ्गुलायतं नालं पञ्चदशाङ्गुलायतम् ॥

(cf. *Linga P.* II. 25.4[cd]

अश्वत्थपर्णवद्योनिं मेखलोपरि कल्पयेत् ।)

Ib. 6

मूलं तु द्वयङ्गुलं योन्या अग्रं तस्या षड्ङ्गुलम् ।
लक्षणं चैकहस्तस्य द्विगुणं द्विकरादिषु ॥

11. Ib.47-50

अण्डं तदुद्भवं ध्यायेत्तदाधारं तदात्मकम् ।
तन्मध्ये चिन्तयेन्मूर्तिं पौरुषीं प्रणवात्मिकाम् ॥

लिङ्गं संक्रामयेत्पश्चात् पार्श्वस्थं पूर्वसंस्कृतम् ।
विभक्तेन्द्रियसंस्थानं क्रमाद्वृद्धं हि चिन्तयेत् ॥

ततोऽब्दमेकं तु स्थित्वा द्विशकलीकृतम् ।
द्यावापृथिव्यौ शकले तयोर्मध्ये प्रजापतिम् ॥

जातं ध्यात्वा पुनः प्रोक्ष्य प्रणवेन तु तं शिशुम् ।

12. This is the extension of the Vedic ritual of *agnicayana*, and the Vedic belief in prosperity through sexual imagery in ritual—see Dange, Sadashiv A., *Sexual Symbolsim from the Vedic Ritual*, Delhi, 1979.

13. *Agni P.* 24.30[cd]

गर्भाधानादिकर्माणि यावदङ्गव्यवस्थया ।

[not found in certain recensions.]

Ibid., 24.31[cd]

31. गर्भाधानं तु प्रथमं ततः पुंसवनं स्मृतम् ।

......................................ff.

Ibid., 24.36[cd]

पूर्णाहुतिं ततो दद्यात् स्रुचा मूलेन साधकः ।

The other *saṁskāras* mentioned are—*sīmantonnayana*, *jātakarma*, *nāmānuśāsana*, *cūḍākṛti*, *vratabandha*, *veda-vratas*, *samāvartana* and *vivāha* (*patnyā yogaḥ*).

14. The lines appear to be drawn on three sides only. Thus—W—E; S—N; and N—S on three sides, and open on side, probably on the N. The Vedic altar had *paridhi* (enclosing-) sticks on three sides, except the East; for on that side the Sun provided protection. Thus, the lines are for protection; here from the N. no protection is necessary, as it is an auspicious quarter, like the East. For *Paridhis*, see *Śat. Br.* I.3.3.12ff;=Agni, Ib. 15; made of *palāśa*, Ib. 19.

15. In the Vedic sacrifice, the waters called *praṇītā* were to be "brought" from a river or a water-place (hence so called, *pra-nīta*, $\sqrt{ni}$, "to carry"). They were the female while the fire was the male. They were placed on the left side of the altar-fire to form a *mithuna* ("pair ') see *Śat. Br.* I.1.1. 8f. It is to be noted

that here *praṇīta* is the vessel, and not water ! see how the belief and ritual change, see *Ai. Br.* I. 14. The Asuras could not defeat the gods on the North-Eastern quarter,

सैषा दिगपराजिता तस्मादेतस्यां दिशि यतेत यातयेद्वा ।

At the marriage, cf. पाणिग्रहण -rite- *Āśv. Gr. S. I.* 7.3

पश्चादग्नेर्दृषदश्मानं प्रतिष्ठाप्य, उत्तरपुरस्तादुदकुम्भम् ।

16. *Agni P.* 34.34-35

कुण्डमध्ये ऋतुमतीं लक्ष्मीं सञ्चिन्त्य होमयेत् ।
कुण्डलक्ष्मीः समाख्याता प्रकृतिस्त्रिगुणात्मिका ॥

सा योनिः सर्वभूतानां विद्यामन्त्रगणस्य च ।
विमुक्तेः कारणं वह्निः परमात्मा च मुक्तिदः ॥

It will be seen that the *sāṅkhya* doctrine is transformed to ritual-symbolism here and Prakṛti-Puruṣa are the arche-*mithuna*; with the *ṛtumatī* Lakṣmī= altar, cf. *vedi*=earth, which is a Vedic concept; and further *ṛtumatī* Kaśmīrā goddess=land ready to be tilled; for which see *Nīlamata P.* vv. 660-661.

17. *Varāha P.* 127.41

द्वे द्वे औदुम्बरस्य पात्रे वेदीमध्ये तु स्थापयेत् ।
क्षुरञ्चैव वरारोहे जलपूर्णं च भाजनम् ॥

The razor is for tonsure at sacrificial consecration.

18. The name of the region between the Gaṅgā and Yamunā is called *antarvedī*. See also under 'Prayāga'-"Holy-places"; also *Mb.* Vana 85.77-

तीर्थं भोगवती चैव वेदिरेषा प्रजापतेः ।

The Purāna, obviously draws upon the *Mb.* For earth=altar cf. *Śat. Br.* I. 2.5.9; *Taitt. Sam.* I. 3.1 earlier *RV* I. 164.34.35.

19. *Liṅga P.* II. 28.21.

स्त्रीणां कुण्डानि विप्रेन्द्रा योन्याकाराणि कारयेत् ।
अर्धचन्द्रं त्रिकोणं च वर्तुलं कुण्डमेव च ॥

20. It may be noted that the gold-smiths' oven is termed Vāgīśvarī in the Vidarbha-Nāgpur region; in slang it is called Bāgesarī.

Anasūyā : The sage Māṇḍavya had cursed a brāhmaṇa of the Kauśika family that he would die before sun-rise. The chaste wife of that brāhmaṇa, being afflicted, said that in that case the sun would not rise at all, and thus the brāhmaṇa, her husband, would not die at all. Now, the darkness enveloped the whole world. Gods and men got worried. They requested Anasūyā, the wife of the sage Atri for help. Anasūyā went to the house of that woman, appreciated her loyalty for her husband and said"Well, be pleased; let the sun rise for the benefit of the world. If you so desire, I shall restore your husband's life". On hearing the request of Anasūyā, the Brāhmaṇa's wife allowed the sun to rise. As the sun rose, the woman's husband died due to the curse of Māṇḍavya; and Anasūyā caused her husband to be restored to life. The gods were now pleased and requested Anasūyā to ask a boon. She said that if they were pleased, the gods Brahmā, Viṣṇu and Śiva should become her sons (*Mārk. P.* 16.31-81).

Anasūyā waited upon Atri, her husband, as he was practising penance. There was acute famine everywhere. Once Atri demanded water; and Anasūyā went in search of water taking a jug with her. The river Gaṅgā saw her approaching and gave her water. Anasūyā asked her to stay there itself, and came to the sage, who asked her whence she got the water. She replied that due to the prowess of lord Śiva and his (*i.e.* of Atri) virtues, the river Gaṅgā came along with water. Then they both went to where Gaṅgā was and asked her to stay there itself. Gaṅgā said to Anasūyā, "if you give me the virtue you have accumulated for one year by worshipping Śiva, then I shall stay". Anasūyā did so. Gaṅgā stayed there, and also Śiva. (*Śiva P.* IV. 3.17ff; IV. 4.1-43).[1] According to another account (Ib. III. 19.4ff-27) Atri practised penance, and got a blessing from the gods Viṣṇu, Brahmā and Śiva that he would get a son from their essential part. Having gone home, after the completion of penance, he united with Anasūyā. Brahmā, Viṣṇu and Śiva descended into Anasūyā (Ib. 24 *avateruḥ striyam tataḥ*). From the part of Brahmā was born the moon;[2] from the part of Viṣṇu was born Datta (Ib. 26 *viṣṇor anśād....... datto vyajāyata*) who developed the method of *samnyāsa*. From the part of Śiva was born to Anasūyā the sage Durvāsas (Ib.). According to the *Vāmana P.* (6.62f.) Śiva, being afraid of Madana, went to the Dāruvana, where the sages stayed. When he

went begging for alms, the wives of the sages, except Anasūyā, and Arundhatī got passionate.

According to the *Sk. P.* (V. 3.103.7ff-90) Atri and Anasūyā practised severe penance and got a boon from Brahmā, Viṣṇu and Maheśa, that they would be born of her in an ultra-vaginal way (*ayonijāḥ*). Anasūyā came to the mountain Mahendra and looked at Atri, her husband. From her mere glance there arose a great lustrous circle, nine thousand *yojanas* wide. In the middle was a divine person—the moon, who was the grand father of Anasūyā. He told her that she would become the river Eraṇḍī, a bath in which would destroy all sins. The three gods stood at her bank. (Ib.68^{cd}; 70^{ab}; 83^{ab}; 84).

1. According to the *Mb. Anuśā.* 14.95-ff. 98, Anasūyā got angry with Atri and stayed away from him in the Musala (country) propitiating Śiva. Śiva gave her a boon that she would have a son.
2. *Śiva P.* III. 19.25 mark the etymology.
   विधेरंशाद्विधुर्जज्ञे ।

Añjanā **:** She was a nymph, and, being cursed, was staying with her husband Kesari and co-wife Adrikā on the mountain Añjana. Añjanā's head was that of a monkey, and that of Adrikā was that of cat. They both worshipped the sage Agastya and got the boon that they would get sons. Once they were seen by the gods Vāyu and Nirṛti. (for further details, see under Adrikā). From Añjanā was born Hanūmān through Vāyu, and from Adrikā, through Nirṛti, was born Adri, the demon-king. Vāyu and Nirṛti asked Añjanā and Adrikā to bathe in the river Gautamī; and when they did so their heads became normal. The place where they took bath became known as Paiśāca *tīrtha* and also the Āñjana *tīrtha* (*Brahma P.* 84.2-14f). (A *Kṣetra* called Mārjāra is also known to be there and it extends to fifty three *yojanas*, while to the east of it there is the region called *Kṛṣākapi* (*Ibid.*, 19)[1]. The same is also called Pheṇāsaṅgama.

According to the *Skanda P.* (II. 1.39.4ff), Añjanā was the daughter (and not wife) of the (demon) Kesari and the wife of the (monkey) Kesari. (Kesari is not called monkey or demon in the account noted above). She propitiated Vāyu on the mountain Veṇkaṭācala. Vāyu, being pleased, assured her that he would be born as her son (Māruti= Hanūmān).

1. *Brahma P.* 84.19

योजनानां त्रिपञ्चाशत् मार्जारं पूर्वतो भवेत् ।
मार्जारसंज्ञितात्तस्माद् हनूमन्तं कृषाकपिम् ॥

कृषाकपि appears in reality to be originally वृषाकपि. For वृषाकपि, the oldest ref. is at *RV* X. 86; for Interpretation, see Dange, Sadashiv A. : *Vedic Concept of 'Field' and the Divine Fructification*, Bombay Uni. Publication 1971, pp. 49-67.

Anointing (*añjana*) (*—anulepa*) : The *anulepa* should have three white ingredients, which are *karpūra*, *uśīra*, and *candana* (camphor, the root of the plant *Andropogon muricatus* and sandal); or it should be made from sandal, *aguru* (*Aquiluria agallocha*; *i.e* aloe-wood), camphor, musk and saffron, which came to be five in number. This is called *pañcānulepana*, and is said to be dear to Viṣṇu; and it is said to accomplish all desires.[1] (*Agni P*. 267.21-22). Anointing the eye with collyrium should be done with the *mantra* '*bhago na citro agnir mahona*' (*Sāmaveda Sam*. I. 449) etc.; it is then auspicious (Ib. 261.12). Like that of the humans, the eyes of the gods are also to be anointed with collyrium, with a golden pencil (*Garuḍa P*. I. 48.53 *akṣiṇī cāñjayedasya suvarṇasya śalākayā*).

1. *Agni P*. 267. 21-22.

अनुलेपस्त्रिशुक्लस्तु कर्पुरोशीरचन्दनैः ॥
चन्दनागुरुकर्पूरमृगदर्पैः सकुङ्कुमैः ।
पञ्चानुलेपनं विष्णोश्च सर्वकामफलप्रदम् ॥

Ant-hill : Evil enters a house where there is an ant-hill (*Mārk. P*. 50.83). According to the *Vāmana P*. (14.32), for the purpose of purificatory cleaning, earth from an ant-hill should not be taken.[1] The earth from an ant-hill like the cow-dung, cow-urine and ashes has been prescribed for purification of a dwelling (*Agni P*. 327,6[cd]-7[ab]). In this context, it is to be noted that the Sarasvatī which is said to have flown through the *plakṣa* tree is called Plakṣā-devī (a mixture of the motif of tree worship and river worship). She is said to have rushed through the tree and an ant-hill near there. In the water of the river that flows from the ant-hill offerings to the gods and manes are made (*Padma P*. Ādi. 28.7-8; 8[cd] *tatrā-bhiṣekam kurvīta valmīkān niḥsṛte jale*).

1. *Vāmana P.* 14.32

नान्तर्जलाद्राक्षसमूषिकास्थलात् शौचावशिष्टा शरणात् तथान्या ।
वल्मीकमृच्चैव हि शोचनाय ग्राह्या सदाचारविदा नरेण ।।

Aṇu : (see "Atom")

Arajā : Arajā was the daughter of Śukrācārya. Once when Daṇḍa, the King of the Ikṣvāku family approached her and desired to have union with her, she did not agree, saying that "women are not free of conduct" (*asvatantrā hi yoṣitaḥ*). But, Daṇḍa seduced her. She, being in her menstruation and with the King's semen now, sat down-faced out of the hermitage. When Śukrācārya came he cursed the King. Arajā practised penance, and got free from her calumny. (*Vāmana P.* 37.21ff; 40.4ff).

Ardhanārī : (see under "Śiva") Generally this epithet is used for Śiva; but even Śrikṛṣṇa is said to have assumed this form. In one-half he was Kṛṣṇa; in the other he was Rādhā (*Brahmavai P.* I. Prakṛtikhaṇḍa. 48.29). Brahmā became '*ardhanārī*' at creation (*Bhaviṣya P.*, Brahmakhaṇḍa 2.58-59).[1]

1. *Bhav. P.* Brahma 2. 58^{cd}, 59^{ab}

द्विधाकृत्वात्मनो देहम् अर्धेन पुरुषोऽभवत् ।

अर्धेन नारी तस्यां च विराजमसृजत्प्रभुः ।।

Arihan : He was created by Viṣṇu from his body to destroy Tripura, by teaching the residents there non-Vedic religious principles. He and his followers were tonsured (*muṇḍinaḥ*)[1]. Arihan was a *yati* (*Śiva P.* II. 4.1ff). There were four *muṇḍins* who practised the *Pāṣaṇḍa dharma*. They had a plate in hand, a cloth-piece to cover the mouth, had soiled clothes, and were "non-speaking" (*abhāṣiṇaḥ*), they held a broom, prepared from strips of cloth; they were walking slowly (taking care) not to tread upon and kill any creatures[2] (see under "Religions—non-Vedic").

After the destruction of Tripura, the *muṇḍins* approached Viṣṇu and begged for favour and mercy. Viṣṇu said that their doctrine would become popular in the Kali age; till that time, they were asked to stay in Marusthalī (Ib. 12.30-32).

1. Probably the name *arihan* is suggestive of *arhan* denotive of the Jain-Buddhistic monk; and *arihan*, "the destroyer of enemies" is only a secondary and practical sense.

2. *Śiva P.* II. 4. 28-30

चत्वारो मुण्डिनस्तेऽथ धर्मं पाषण्डमिश्रिताः ।
हस्ते पात्रं दधानाश्च तुण्डवस्त्रस्य धारकाः ॥

मलिनान्येव वासांसि धारयन्तो ह्यभाषिणः ।

मार्जनीं ध्रियमाणाश्च वस्त्रखण्डविनिर्मिताम् ।
शनैः शनैश्चलन्तो हि जीवहिंसाभयाद् ध्रुवम् ॥

Arjuna (Kārtavīrya) : He was the son of Kṛtavīrya of the Haihaya dynasty (cf. *Brahmāṇḍa P.* II. 3.69.45). With his hundred hands, he conquered the seven islands (*dvīpa*-s) and became the lord of the whole world. Practising penance for a period of ten thousand years (*varṣa-ayutam*) he propitiated Datta, the son of Atri. Datta gave him four boons : (i) A thousand arms; (ii) Eradication by the virtuous of *adharma* taught to anybody; (iii) Conquest of the world and the pacification of the subjects by *dharma* and (iv) Conquest in wars after killing enemies. He was more powerful even than Rāvaṇa; but he got a curse from Vasiṣṭha that Bhārgavarāma (Parśurāma) would cut his hands and would kill him. (*Brahma P.* 13.160-195). Once Kārtavīrya Arjuna went to the hermitage of Jamadagni while on a hunting expedition. The sage received him with due honour in palaces provided with maids and other attendants, rich food and other amenities. This he could do with the help of a cow called Ratnabhūtā. The King was astonished to see this wonder. Advised by his minister Candragupta, the King dragged Ratnabhūtā, the cow, by force from the hermitage of Jamadagni, who was beaten up by the King's soldiers. When Paraśurāma learnt of these vile deeds, he vowed to kill all the Kṣatriyas and Arjuna Kārtavīrya (*Brahmāṇḍa P.* II. 3.26.43ff; ch-29). Though Jamadagni had been left as dead, he was revived by the sage Bhṛgu by his "lore to revive the dead" *mṛta-saṁjīvanī vidyā*; ch 30). Dattātreya had given Arjuna a protective device called 'Śrī Hari-kavaca' (Ib. 32.51); but Paraśurāma killed him by means of the protective device called "three world-conquest" (*trailokya-vijaya*) which he had obtained from Śiva (Ib. 56). At another place, the *Brahmāṇḍa P.* (II-3.69.10ff) refers to the four boons

given by Dattātreya to Arjuna (cf. *Brahma P.*, above), and adds that he could check the advance of the sea in the rainy season; and he could also produce rainy season when he desired.[1] Once the fire-god asked him for alms; and he gave him the seven *dvīpas* he had conquered. The fire-god then consumed what was given to him including the forests and also the hermitage of Vasiṣṭha. So Āpava Vasiṣṭha cursed him, that Paraśurāma would kill him for this unreasoned act (of gift to the fire-god) on his part.[2]

Kārtavīrya Arjuna appears to be a king of great prowess and of principles, in spite of the fact of his challenging the Brāhmaṇa-sages mentioned above. According to the *Mārk. P.* (18.2ff) he was not ready to rule thinking it unjust to acquire 1/6 portion of the produce of the people (which is the accepted tax for the kings; cf. *Manu* VII. 130-131); for he declared that the King who accepts the sixth of the produce of the people goes to hell.[3] According to this Purāṇa, the sage Gārgya advised him to propitiate Dattātreya. The King did so and obtained from the god the four boons (noted above), with a slight difference : (i) Abstinance from vice (*adharma-nivṛtti*); (ii) Being endowed with thousand hands; (iii) Knowledge to probe the enemy, non-defeat and being unequalled in war; and (iv) Access to and movement to the mountains, the sky, water and land and in the neither world, and death only by a superior person. (*Mārk P.* 19.14-16[4]; also cf. *Bhāg. P.* IX. 15.17ff)[5]

1. *Brahmāṇḍa P.* II. 3.69.27

स वै वेगं समुद्रस्य प्रावृट्कालेऽम्बुजेक्षणः ।
क्रीडन्नेव सुखोद्विग्नः प्रावृट्कालं चकार ह ॥

2. There is no doubt that the thousand hands are metaphoric of the great power, from sea to sea, of this mighty king. His gift to the fire-god is the sacrifices he performed; and the burning of Vasiṣṭha's hermitage, and also the account of the cow of Jamadagni, indicates his rivalry against the Brāhmaṇas and capacity to perform Vedic sacrifices; with the fire-episode cf. Khāṇḍava-burning by the fire at the request of Arjuna (Pārtha) and Kṛṣṇa (*Mb.*, Ādi 223-255); for Fire as a symbol for sacrifice and advance cf. the account of Māthava Videgha, *Śat. Br.* I. 4.1.10-18.

3. *Mārk P.* 18.7

गृह्णतो बलिषड्भागं नृपतेर्नरको ध्रुवम् ।

4. The *Mb.* mentions almost all these details—cf. Vana. 115.12-14; Śānti. 49.43, curse by Āpava;-48ff and Paraśurāma; Anuśā 115.60 vow not to eat flesh;-152. 7-10, boons from Datta; etc.

5. Other details such as Kārtavīrya's encounter with Rāvaṇa and later his friendship with him etc. are left out here.

Arjuna (Pārtha, Pāṇḍava) : According to the *Mārk P.*, when Indra in the form of Gautama, seduced Ahalyā, he lost his manliness; and from half of the semen of Indra was born Arjuna.[1] According to the *Skanda P.* (I. 2.1.8ff), once Arjuna went to the southern sea to bathe in the five holy water-places (*tīrtha-s*) namely Kumāreśa, Stambheśa, Mahākāla, Siddheśa and Barkareśa (variant reading—Varvareśvara). But, the sages prevented him from taking bath there, because there were five crocodiles in the *tīrtha*. Still, Arjuna advanced and went first to Stambheśa and had a bath. As the crocodile came out to grasp him, he caught hold of the creature, which, suddenly, turned into a beautiful woman.[2] She was a nymph named Varcā, favourite of Kubera. Once, it so happened, that she and her four friends had tried to enamour the sage Aniketa and were cursed to turn into crocodiles (*grāhāḥ*). Thereupon Nārada asked the nymphs to go to the southern sea, where Arjuna would release them.[3] According to the *Sk. P.* (V. 1.32.3ff) Arjuna goes to Indra to gain missiles (*astras*). On the word of Indra he kills the Nivātakavacas; and when Indra is pleased, asks him to give the two images of the sun-god, which were prepared from the *pārijāta*-tree by Viśvakarman (see under "Sun").

1. *Mārk. P.* 5.12ff.v.22[cd]

शक्रवीर्यार्द्धतश्चैव जज्ञे पार्थो धनञ्जयः ।

cf. *Mb.* Ādi. 67.111 for his birth from Indra's essence; also 63.116.

2. *Sk. P.* I. 2.1.27

उद्धृतश्चैव तु ग्राहः बभूव नारी कल्याणी ।

3. The tale has the motif of metamorphosis; cf. the tale of Bhekī, the frog-princess at *Mb.* (BORI, ed. III. 119). See also A. Lang., *Custom and myth*, London, 1884, p. 78ff. Probably the account has its origin in water-sacrifice of girls and the belief in their spirits haunting the place; for the present account see *Mb.* Ādi 215-216; the account is practically the same as the present one; obviously, the *purāṇa* has drawn upon the *Mb.*

Arundhatī : Arundhatī was the wife of Vasiṣṭha. Alongwith Anasūyā, who was the wife of Atri, she is said to be the norm of feminine chastity. According to the *Vāmana P.* (6.62ff.) when Śiva, being afraid of Kāma, went to the Dāruvana and began begging, the wives of the sages became infatuated for him. Only Arundhatī and Anasūyā were exceptions.[1] According to the *Śiva P.* (II. 5.21ff; *i. e.* Satī.khaṇḍa in Rudrasaṁhitā), Arundhatī was born from the sacrificial altar at the sacrifice of Medhātithi, and thus became his daughter. She is also connected with Sandhyā (twilight), the daughter of Prajāpati. (The association is, obviously, due to the fact that the star called Arundhatī is seen at that time). The account is as follows :—Sandhyā, the daughter of Brahmā, went to the river Chandrabhāgā to wash her sin away. The sin was that she aroused passion in Brahmā[2] and other sages; but she was herself hit by passion on seeing Brahmā. As she did not know how to purify herself, Brahmā sent Vasiṣṭha to her, who asked her to meditate upon Śiva. Sandhyā did so, and when Śiva was pleased and asked her to ask for a boon, she said, "He who becomes my husband, O lord, may he also be my friend; the man who looks at me with passion may lose his manliness and be an eunuch" (Ib. 6.35-38).[3] Śiva agreed and said to her "The sage Medhātithi is performing a sacrifice; unnoticed by others, you *enter the sacrificial fire.* Then you will be born from the fire as Medhātithi's daughter." Accordingly, she entered the fire unnoticed by others. Her body that was full of *puroḍāśa* ("sacrificial cake") got burnt the very moment she entered the fire, and the fragrance of the body—*puroḍāśa*—spread in the quarters. The fire burnt her body and caused it to enter the orb of the sun, according to the wish of Śiva. The sun divided the body in two parts and placed it in his chariot for the pacification of the manes. The upper portion of the body became the morning twilight, being at the middle of the end of day and beginning of the night. The other portion became the middle of the end of night and the beginning of the day. From Her vital airs were made other creatures by Śiva.[4] At the end of the sacrifice the sage got her as a daughter in the fire, brilliant like heated gold. The sage named her Arundhatī. As she does not thwart her duty due to any cause, she is so named. Then she was married to Vasiṣṭha (Ib. 7.5-21). At one place the *Sk. P.* (IV. 42.14[a]) identifies Arundhatī with the tongue (*arundhatī bhavej jihvā*). At yet another place in the *Sk. P.* (VII.1. 129.4-35) there is the following interesting account of Arundhatī. Once there

was a great famine in ancient days. The hungry sages roamed from place to place, and ultimately came to the house of a Cāṇḍāla (a very low caste person) and asked him for food. The Cāṇḍāla told them how it was against the tradition to take food at the house of a Cāṇḍāla. As the sages would not leave, he agreed to offer them food on one condition, which was that tbe chief of the sages should accept his daughter Akṣamālā in marriage. Vasiṣṭha, who led the sages, accepted the condition as a deed in calamity and married the daughter of the Cāṇḍāla. Later Akṣamālā restricted the sun orb ($\sqrt{}$*rudh*—$\sqrt{}$*rundh*) by her lustre; hence she came to be called 'Arundhatī'.[5]

1. *Vāmana P.* 6.62

ऋतेत्वरुन्धतीमेकाम्-अनसूयां च भामिनीम् ।
एतयोर्भर्तृपूजासु तच्चिन्तासु स्थितं मनः ।।

2. The myth has its origin in the *RV* and is used in the Brāhmaṇas and other Saṁhitās. *RV.* I. 71.5; X. 61.5-9; *Maitt. Saṃ.* IV. 2.12; *Śat. Br.* (Madh.) II. 7.4.1ff; *Ai. Br.* III. 33; see under *"Brahmā"* further.

3. *Śiva. P.* II. 6.37-38

यो मे पतिर्भवेन्नाथ सोऽपि मेऽति सुहृच्च वै ।

योद्रक्ष्यति सकामो मां पुरुषस्तस्य पौरुषम् ।
नाशं गमिष्यति तदा स च क्लीवो भविष्यति ।।

4. Ib. II-7.13.

तस्याः प्राणास्तु मनसा शंभुनाऽथ दयालुना ।
दिव्येन तु शरीरेण चक्रिरे हि शरीरिणः ।।

5. *Sk. P.* VIII. 129.34-35

वसिष्ठोऽपि समाख्याय आपद्धर्मं महामनाः ।
कालस्यानन्तरप्रेक्षी प्रोद्ववाहाऽन्त्यजाङ्गनाम् ।।

यदा स्वकीयतेजोभिरर्कबिम्बमरुन्धत ।
अरुन्धती तदा जाता देवदानववन्दिता ।।

The *Mb.* mentions Arundhatī and tales about her, Ādi 198.b; Udyoga, 117.11; Anuś. 142.39; Śalya. 48. At Ādi (232.27-29) she is said to have lost lustre as she doubted the character of her husband, Vasiṣṭha. At Anuś. (93.96) her name is thus explained (by herself)—

धरां धरित्रीं वसुधां भर्तुस्तिष्ठाम्यनन्तरम् ।
मनोऽनुरुन्धती भर्तुरिति मां विद्धयरुन्धतीम् ।।

Asamañjas : He was the son of King Sagara from Keśinī. From the boyhood he was in the habit of throwing other boys in water. The citizens collected together and complained to the king who consulted his minister and caused the wanton son to be discarded into a forest (*Brahma P.* 78.40-43). According to the *Brahmāṇḍa P.* (II. 3.51.54 ff) he was the Vaiśya in his former birth. In this birth the Vaiśya once saw a treasure in the forest and wanted to possess it. But, a ghost (*piśāca*) who protected it, put one condition, according to which the Vaiśya should offer him beef, whereupon the ghost would allow him to take away the wealth. The Vaiśya agreed, and got the treasure. But, having obtained it, he did not offer to the ghost, the beef (cow's flesh). The Vaiśya was, hence, born as Asamañjas. The ghost did not forget the wrong done to him, and deciding to take revenge, entered the body of this prince in the form of air.[1] As a result, the prince developed cruelty of nature. When people complained against him to the King, the latter abandoned him.

1. *Brahmāṇḍa P.* II. iii.62[cd]

   वायुभूतोऽविशद्देहं राजपुत्रस्य भूपते ।
   तेनाविष्टस्ततः सोऽपि क्रूरचित्तोऽभवत्तदा ॥

   For the account cf. *Mb.*, Vana, 107.43; Śānti, 57.7-9.

Ashes : Ashes have been associated with great efficacy and magico-curative value from very ancient times. The *Śiva P.* (*Vidyeśvara Saṁhitā*, I. 24. 1ff) mentions certain types of ashes (*bhasman*). According to it *bhasman*, is most auspicious in all rites and is of two types : one is the *mahābhasman* and the other type is *svalpa-bhasman* (*i.e.* "great ashes" and "small ashes"). Likewise *bhasman* is divided into three types—(i) *Śrauta* (*i.e.* pertaining to the Vedic ritual); (ii) *Smārta* (*i.e.* pertaining to the popular, Smṛti-textual, ritual); and (iii) *Laukika* (*i.e.* for common daily use). The first two types are meant only for the three classes called *dvija* (*i.e.* Brāhmaṇa, Kṣatriya and Vaiśya, as they could have a "second birth" through *upanayana*); and for all the rest the last type is meant. The *bhasman* from the burnt up cow-dung (*i.e.* from the dung-cakes that are previously dried up in the sun) is said to be '*āgneya*' (pertaining to, or an aspect of, the fire, Agni).[1] With *bhasmana, tripuṇḍraka* is to be marked on the fore-head. According to *Śiva P. bhasma-snāna* (bath with *bhasman*) is necessary prior to the

muttering of the "six-lettered *mantra*" (*Ṣaḍakṣara-mantra=aum namaḥ śivāya*). The belief is that by performing a *bhasma-snāna* (smearing the body with the ashes), *Śiva-liṅgas* equal to the particles of the *bhasma* besmeared are generated on the body;[2] *bhasma* is the form of Śiva himself (Ib. 78[cd] *bhasmarūpī śivaḥ sākṣāt*).

The method of making a *tripuṇḍra* is as follows. The ashes should be applied with the middle finger and the one near the little finger, placing the thumb in the middle of these two, in the reverse manner on the middle of the fore-head.[3] Thus, there will be three lines shooting upwards. Of the three lines, there are nine deities each (Ib. 88). For the first line the following are the deities—*a-kāra* (the first letter in the sound *aum*, the auspicious ॐ), the Gārhapatya fire, Earth (of the five elements), Dharma, *rajas-guṇa* (one of three cardinal *guṇas-viz. sattva, rajas* and *tamas*), Ṛgveda, *Kriyā-śakti* (the power of action), the morning Soma-pressing (*prātaḥ-savanam*) and Mahādeva Śiva; for second line—*u-kāra* (of the *aum*), the Dakṣiṇa fire (meant for the manes), the sky (of the elements), Yajurveda, the mid-day pressing (the *mādhyandina savana*), the power of Determined desire (*icchā-śaktiḥ*), the two inner souls (? *antarātmakau*—the *sattvaguṇa* and the soul ?) and Mahādeva- (*mahādevaśca*; it is mentioned twice). For the third line—the *ma-kāra* (the last in the word *aum*), the Āhavaniya fire, the great soul (*paramātman*), the *tamas-guṇa*, the heaven, *jñānaśakti* (the power of knowledge), Sāmaveda, the third Soma-pressing and Śiva.[4] At another place, in the context of the purification of things and material by means of ashes, the *Śiva P.* speaks of three kinds of ashes (*vibhūti*)—from *Lokāgni* (popular fire), *Vedāgni* (from sacrficial fire) and from *Śivāgni* (from fire auspicious to Śiva). The ashes from the *Lokāgni* are meant for the purification of liquids, woods, corn, things touched by dogs, clothes and other such things. In these cases the *bhasman*, may be used in a dry form or wetted with water (*Śiva P.* I.18.57-60). The *Vedāgni-ja bhasma* is accomplished while the sacrificial rituals and *mantras* are in progress, and is to be applied to the body after the ritual. In essence, the *bhasman* of this type is only the "ritual in the form of the *bhasman*"; and by applying this *bhasman* the whole ritual is indeed transferred to the body.[5] The third variety is produced from *Śivāgni*. This fire is kindled by the recitation of the *aghora-mantra*[6] from the wood of the *bilva*-tree (*Aegle Marmelos*). In it the dried dung of a tawny cow, or any cow

should be burnt, or the wood of the *Śamī*-tree, or that of the *Aśvattha* or of the *palāśa*-tree may be burnt and the ashes produced, from trees like the *Vaṭa* (Banyan) and *Bilva*.[7]

The use of *bhasman* for purificatory purposes was a general custom. The *Brahma P.* says that in cases of food being polluted by the falling in of hair, insects and being touched or smelled by the cow or the flies, water or earth, *bhasman* should be put in it (*Brahma P.* 221.124)[cd], Even the clothes made from cotton were purified by *bhasman* (Ib. 119[cd]—*kārpasikānām ca śuddhiḥ syād jala-bhasmanā*). Another aspect of the motif of purification is that of protection. The *Brahmāṇḍa P.* gives an explanation, how *bhasman* came to be regarded as a protective device. It is said that *bhasman* is the semen of Śiva, and he smeared his body therewith.[8] From that time, it became an auspicious thing and a protection. With *bhasman* the apartment of delivery is protected (*Brahmāṇḍa P.* I. 2. 27.114[9]; Ibid 115ff. for "ash-bath" and its eulogy). The *Mārk.P.*(51.105) mentions the ashes (*bhūti*) among other things as a protective measure against the evil power known as *jātahāriṇī* ("child-usurper"; see under "Delivery"). According to the *Śiva P.* (VII. 28.13) the ashes are the semen of fire.[10] Hence, a person who takes the 'ash-bath' with a *mantra*, having the word *agni* in it gets free from all fetters. Śiva says "When the *bhasman* that is the semen of the fire was made to float (or was moistened) by Soma with *ayogayukti* it was conducive to the authority of Prakṛti; but if it was done so with *yogayukti* by the nectar-sprinkling power of Śakti, it would cause her to separate from authority"[11] (Ib. 15-16). At another place (VII. 33.92), the same Purāṇa distinguishes *bhasman* as of two types—(i) Rudra-*bhasman*; and (ii) Agni-*bhasman* (cf. other divisions noted above according to the *Śiva P.*). It says that in the case of a person who is the user of *bhasman* always, all defects vanish due to the contact with the fire in the form of *bhasman* (Ib. 92 *bhasmāgni-saṅgamāt*). According to it a person who purifies himself by the *bhasma-snāna* is called *bhasma-niṣṭha*.[12] All evils and diseases including the ghosts and other evil powers vanish in his case (Ib. 94-95). It also gives the etymology of the word *bhasman* from √*bhās*, "to shine" and √*bhakṣ*, "to devour" *i.e.* it shines and causes the user to shine, and devours all evils.[13]

With the belief in *bhasman* as noted above, the Purāṇas have some laudatory tales to enhance the importance of *bhasman*. According to the

Śiva P., when Śiva burnt Bhīmāsura and other demons, their ashes were scattered from forest to forest (see under "Śiva" Bhīmeśvara *jyotirliṅga*); thence were born various herbs efficacious in the cure of many diseases. (*Śiva P.* IV. 21.48-49). According to the *Brahmāṇḍa P.* (II. 3.1.56^{cd}-57)^{ab} from the *bhasman* were born the groups of *brahmarṣi-s*, the Vaikhānasas and other sages versed in the Vedic lore. The *Śiva P.* tells that Ṛṣabha (=Śiva) gave to Bhadrāyu a protective armour, a divine conch, a shining sword and smearing him with the *bhasman* from his (Śiva's) own body imparted to him the strength of twelve thousand elephants (*Śiva P.* III. 4.43-44). The efficacy of the *bhasman* is advocated also from the fact that anybody who smears it goes to heaven. It is said that when the importance of *sthāṇu-liṅga* went on increasing and the mortals who propitiated it went to heaven, Indra got worried, and showered it with dust, which covered the *liṅga*. Now, people began to apply that dust (*pāṁśu*) itself to their body and went to heaven (*Vamana P.* Saromā. 24.15^{cd}, 16).[14] Here the motif of ashes turns into that of dust (*pāṁśu*); and it is said that the dust at the Kurukṣetra, being flown by the wind is enough to purify the sinners and lead them to the highest abode.[15] Even a chance contact with *bhasman* is enough to lead to heaven. The story is told of a sinful thief, who was killed by the king's men. To eat him (his body) came a dog, who went upto his head and began scratching it. Now, the ashes stuck in the nails of the dog fell on the fore-head of the dead sinner and formed a *tri-puṇḍra* there upon; and lo!, the thief even without regaining consciousness, was led to heaven (*Sk. P.* I. 1.5.92-95).

In the context of the dialogue between Śiva and Rāma (the son of Daśaratha) the former says that those who eat ashes, sleep on the ashes, smear their body with the ashes, and take ash-bath get away from all sin (*Padma P.* Pātāla-Khaṇḍa 101.146). It is said that ashes are efficacious in removing ghosts, goblins and even snake-poison etc. (Ib. 148^{a} *sarpādi-viṣahānyartham*). The *Padma P.* (Pātāla-khaṇḍa 110.286-293) gives certain directions for the use of the ashes. One should hold *bhasman* (ashes) in his palm, holding the blades of the sacred grass. With the words "lord of all lores" (*īśānaḥ sarvavidyānām*) he should place it on his head. With "May we achieve the lord" (*tatpuruṣāya vidmahe*) he should throw ashes in his mouth. With "to the *ghoras* and the *aghoras*" (these indicate the terrible and mild attendants of Śiva) he should apply the ashes to his private parts, and with "I obtain the fresh-born" (*i.e.*

ashes), he should throw it on his feet. With the utterance of 'Om' he should smear ashes on the whole body. This is the ash-bath. The same ritual is also prescribed for the Śūdras; but the names of Śiva to be uttered are different.—Śiva, Śaṅkara, Sarvajña, and Sthāṇu.

The belief behind the curative properties of the *bhasman* is, obviously due to its being produced from the fire and its contact with Rudra-Śiva. The next aspect of the same belief is the imparting of the divinity of the original deity to it. This explains also such accounts where *bhasman* is said to ooze out from the very body. Thus we have an account. A sage, Maṅkaṇa by name, practised *yoga* and saw that vegetable-juice oozed from his body-wound (See "Body-" birth, a very common motif in folk-lore). To teach him a lesson, Śiva struck his own thumb with his finger; and from it dropped out *bhasman*, white as snow (*Vāmana P.*, Sarom. 17.14.16).[16]

Bhasman enters the scaffold of magic and sorcery on the basis of what has been said above. It is said that a brāhmaṇa from Magadha performed a ritual for gaining the Vaiṣṇavī Mahāvidyā. He then said to Barbarīka, the son of Ghṭotkaca, "Take this *bhasman* from the altar, which is as efficacious as the *sindūra* (red lead); it is 'devoid of any thorn' (*i.e.* that destroys all the troubles); and it is to be hidden in the earth. It is non-diminishing and, if thrown first on the enemy, it would cause death to half the number of the enemy, and shall smash them.[17] This indicates the *bhasman* as being thrown and also to be buried in earth. It is further, said that if the Kauravas reached and took the sacrificial *bhasman*, there would surely be calamity to the Pāṇḍavas. (*Sk. P.* I.2. 63.70ff-81). There is mention of a human figure also being composed out of *bhasman* of the body of the burnt up Madana, which got life at the glance of Śiva; this was the demon Bhaṇḍa (*Brahmāṇḍa P.* II. 4.11.30)[18]. *Bhasman* was thrown in the sacrificial fire for sorcery (*Garuḍa P.* I. ch. 38; see also under "Sorcery").

Bhasman was used for division also, as a demarcating holy substance. Those who sat in one line, but could not touch one another due to some social restrictions were divided by a line of ashes; thus there was no contaminational 'mixture' among them. The other alternative for such divisions were fire, water, sprinkling, door and a pole (*Kūrma P.* II. 16.31-32).[19] The *Varāha P.* (190.112^{cd}) says that, at the *śrāddha* (manes' ritual) the circle of ashes removes the fault, if any, in the line of eaters[20] (cf. Ib. 201).

Among the taboos about *bhasman* are that a pregnant woman should not scratch or put line on the earth with nails, a burning ember and *bhasman*[21] (*Matsya P.* VII. 140). Likewise, it was a general instruction of behaviour that cotton-seeds, *bhasman* and whatever is crooked (or unholy) was not to be strode upon[22] (*Agni P.* 155.16^{ab}).

The *Sk. P.* (III. 3.16.38ff) says that *bhasman* is called *āgneya* (produced from the fire), and it is produced from the burnt up cow-dung. The same is the material for the *tripuṇḍra*. It gives an elaborate method of applying the ashes to the different parts of the body with various *mantras*. At first the ashes are to be consecrated by the *Agni-mantras* and the *Brahma-mantras*. Then they should be applied to the head, fore-head, two arms, and shoulders with a little bit of water. At all these places there should be three lines each. The action of application should start from the middle of the eyebrows and should end at both ends of the fore-head. For each of the three lines there are nine deities (cf. *Śiva P.* I. 24.86ff. noted above). The commentator glosses on the method as follows—From between the eye-brows and the head-hair first to start to the left and to continue to the right end of the fore-head with the *anāmikā* (finger next to the little one) and the middle finger; thus two lines to be drawn. Then in between them, a third line in the reverse direction (*i.e.* from right to left now) is to be given with the thumb. Earlier (*Sk. P.* III. 3.15.7ff) a story is told as to how a *brahmarākṣasa* caught Vāmadeva, a *yogī;* but with the touch of ashes applied to the latter's body he remembered his 25 previous births and was finally released from the terribly devilish life. According to another tale (Ib. 52ff) a brāhmaṇa killed by a śudra, was taken to heaven due to the ashes that touched him from the body of a dog that happened to stride over him. According to another account, a Śabara, Caṇḍaka by name, daily worshipped Śiva with funeral ashes. Once he could not get them. So his dedicated wife shut herself in the hut, and asked her husband to burn it. This was done. Śiva was pleased; and he rejuvenated the wife. Both went to *Śivaloka* (Ib. III. 3.17.18-49).

According to the *Sk. P.*, the spirits and evils (*bhūtamātṛgaṇas*) stay where ashes are preserved (VII. 1.167.57); it also says that these possess people who remain without applying *bhasman* on the evening of the 8th of a dark half of a month.[23]

Śiva tells Pārvatī that everything is nothing but *bhasman*, such as fire, air, water and earth. These should not be applied by a Pāśupata without getting initiated (*Sk. P.* VII. 1.130.79).[24]

Bhasman is apt to release one even from the "great sins". A person may drink wine, may commit intercourse with a preceptor's wife, or may commit theft or kill a brāhmaṇa; he is set free from these sins if he smears ashes on his body or sleeps on a bed of ashes and mutters the *Rudrādhyāya* (in praise of Rudra-Śiva). This is the way of the Pāśupatas (*Sk. P.* VII. 1.130.77).[25] It is said that the sight of raining ashes in the dream is inauspicious (*Brahmavai P.* II. 82.32).

On the occasion of *śrāddha*, a line of ashes is drawn about (round) the Brāhmaṇas invited. The idea is that by that the food will not be disturbed by the Kūṣmāṇḍas, the dark-skinned fierce goblins produced from the tears of Brahmā (*Sk. P.* VI. 206.109[26]; see under "Body; Birth", also "Gods", "Viśvedevāḥ"; "Food and eatables," "Kūṣmāṇḍas"). If these ash-lines are not drawn the Kūṣmāṇḍas will be glad that the food is given to them. (Ib. 207.110). But among the Nāgara Brāhmaṇas the ashes are not used at this time (Ib. 118).

1. *Śiva P.* I. 24.1[ab]

द्विविधं भस्म संप्रोक्तं सर्वमंगलदं परम् ।

2ab.

एकं ज्ञेयं महाभस्म द्वितीयं स्वल्पसंज्ञकम् ।

3ab.

तद्भस्म त्रिविधं प्रोक्तं श्रौतं स्मार्तं च लौकिकम् ।

4

श्रौतं भस्म तथा स्मार्तं द्विजानामेव कीर्तितम् ।
अन्येषामपि सर्वेषामपरं भस्म लौकिकम् ।।

5

....

6

आग्नेयमुच्यते भस्म दग्धगोमयसंभवम् ।

2. Ibid. 21[ab], 22[ab], 39.

सितेन भस्मना कुर्यात् ललाटे तु त्रिपुण्ड्रकम् ।

अकृत्वा भस्मना स्नानम् न जपेद्वै षडक्षरम् ।

भस्मस्नानेन यावन्तः कणाः स्वाङ्गे प्रतिष्ठिताः ।
तावन्ति शिवलिङ्गानि तनौ धत्ते हि धारकः ।।

3. Ib. 86.

मध्यमानामिकाङ्गुल्या मध्ये तु प्रतिलोमतः ।
अङ्गुष्ठेन कृता रेखा त्रिपुण्ड्राख्याऽभिधीयते ।।

The *pundra* seems to be perpendicular, and not horizontal; cf. *Agni P.* 27.13[ab]
प्रक्षाल्यालिप्य तत्कुर्याद् ऊर्ध्वपुण्ड्रं तु भस्मना ।

Probably, the Śaiva *pundra* was horizontal. For practically the same method cf. *Skanda P.* I.13.57
Ib. 57.

कपिलायाश्च संगृह्य गोमयं चान्तरिक्षगम् ।
शुष्कं कृत्वाऽथ संदाह्यं विभूत्यर्थं शिवप्रियैः ।।

Ib. 58[cd].

ललाटेऽङ्गुष्ठरेखा च-आदौ भाव्या प्रयत्नतः ।

59

मध्यमां वर्जयित्वा तु अङ्गुलीकद्वयेन च ।
एवं त्रिरेखा संयुक्तो ललाटे यस्य दृश्यते ।
स शैवः शिववज्ज्ञेयो दर्शनात्पापनाशनः ।।

4. It will be marked that the whole process is a conglomeration of the Vedic ritual-concepts and new practices.

5. *Śiva P.* I. 18. 61[cd], 62[ab]

मन्त्रेण क्रियया जन्यं कर्माग्नौ भस्मरूपधृक् ।
तद्भस्मधारणात्कर्म स्वात्मन्यारोपितं भवेत् ।

6. The अघोर मन्त्र is one where the epithet of Śiva अघोर occurs.

7. *Śiva P.* I. 18. 62[cd], 63

अघोरेणात्ममन्त्रेण बिल्वकाष्ठं प्रदाहयेत् ।
शिवाग्निरिति संप्रोक्तः तेन दग्धं शिवाग्निजम् ।
कपिलागोमयं पूर्वं केवलं गव्यमेव वा ।। etc.

8. *Brahmāṇḍa P.* I. 2.27.113[cd]

स्ववीर्यं वपुषा चैव धारयामि इति वै स्थितिः ।

9. Ib. 114[cd]

भस्मना क्रियते रक्षा सूतिकानां गृहेषु च ।

10. *Śiva P.* VII. 28.13.

असकृच्चाग्निना दग्धं जगद्यद्भस्मसात्कृतम् ।
अग्निवीर्यमिदं चाहुः तद्वीर्यं भस्म यत्ततः ।।

11. Ib. VII. 28.15-16.

अग्निवीर्यं तु यद्भस्म सोमेनाप्लावितं पुनः ।
अयोगयुक्त्या प्रकृतेरधिकाराय कल्पते ।।

योगयुक्त्या तु तद्भस्म प्लाव्यमानं समन्ततः ।
शाक्तेनामृतवर्षेण चाधिकारान्निवर्तयेत् ।।

for a similar motif see *Liṅga P.* II. 18.57

12. Ib. VII. 33.92

भस्मस्नानविशुद्धात्मा भस्मनिष्ठ इति स्मृतः ।

13. Ib. 95

भासनाद्भसितं प्रोक्तं भस्म कल्मषभक्षणात् ।

cf. *Liṅga P.* I.34.5.

भासतेत्येव यद्भस्म शुभं भावयते च यत् ।
भक्षणात्सर्वपापानां भस्मेति परिकीर्तितम् ।।

[भासते + इत्येव = भासत + इत्येव, and further a भासतेत्येव case for double सन्धि]

14. *Vāmana P.* Saromāhātmya. 24.15[cd], 16

पांशुना सर्वगात्राणि स्पृशन्ति श्रद्धयान्विताः ।
तेऽपि निर्धूतपापाश्च पांशुना मुनयो गताः ।।
.................................ब्रह्मणः पदम् ।

15. Ib. 23.

पांशवोऽपि कुरुक्षेत्रे वायुना समुदीरिताः ।
महादुष्कृतकर्माणः प्रापयन्ति परं पदम् ।।

16. The tale indicates a rivalry between the Śaiva ascetics and others, both practising *haṭha-yoga*. The present writer personally saw *bhasman* coming out of the joined thumb and the Index-finger. It was a day in may 1953, near Wardhā in a train. The man who performed this wonder was an old house-holder; and he did it quite unassumingly, when one bowed down before him.

17. *Sk. P.* I. 2.63.75

त्वं च होमस्थितं भस्म सिन्दूरसदृशप्रभम् ।
निःशल्यं सविवरकं पूर्यमाणं गृहाण च ।।

Ib. 76.

अक्षय्यमेतत्संग्रामे प्रथमं ते प्रमुञ्चतः ।
शत्रूणां स्थानकं मृत्योः देहध्वस्तं करिष्यति ॥

Ib. 80cd.

ततो भूमिस्थितं भस्म प्राप्स्यन्ति यदि कौरवाः ।
महाननर्थो भविता पाण्डवानां ततः स्फुटम् ॥

18. *Brahmāṇḍa P.* II. 4.11.30

अथ तद्भस्म संवीक्ष्य चित्रकर्मा गणेश्वरः ।
तद्भस्मना तु पुरुषं चित्राकारं चकार च ॥ etc.

19. *Kurma P.* II. 16.31-32

एकपङ्क्त्युपविष्टा ये न स्पृशन्ति परस्परम् ।
भस्मना कृतमर्यादा न तेषां संकरो भवेत् ॥

अग्निना भस्मना चैव सलिलेनावसेकतः ।
द्वारेण स्तम्भमार्गेण षड्भिः पङ्क्तिर्विभिद्यते ॥

20. *Varāha P.* 190.112cd

भस्मना मण्डलकार्यं पङ्क्तिदोषनिवारकम् ॥

According to a custom in Karnāṭaka in India a circle of ashes. or an enclosure (*rāṅgolī*) of ashes is made round the plates of Brāhmins.

21. *Matsya* P. VII. 140

विलिखेन्न नखैर्भूमिं नाङ्गारेण न भस्मना ।

22. *Agni P.* 155.16ab

कार्पासास्थि तथा भस्म नाक्रामयेद्यच्च कुत्सितम् ।

23. *Sk. P.* VII. 1.167. 57cd

जपहोमादिकं नास्ति भस्म नास्ति गृहे नृणाम् ।

Ib. 59ab

कृष्णाष्टम्यां च ये मर्त्याः संध्यायां भस्मवर्जिताः ।

24. *Sk. P.* VII. 1. 130.79

अग्निरिति भस्म
वायुरिति भस्म
जलमिति भस्म
स्थलमिति भस्म

सर्वं ह वा इदं भस्म-अभवत् ।
एतानि चक्षूंषि न अदीक्षितः संस्पृशेत् ॥

25. *Sk. P.* VII. 1.130.77

सुरां पीत्वा गुरुदारांश्च गत्वा
स्तेयं कृत्वा ब्राह्मणं चापि हत्वा ।
भस्मच्छन्नो भस्मशय्याशयानो
रुद्राध्यायी मुच्यते पातकेभ्यः ॥

26. *Sk. P.* VI. 206.109-110

श्राद्धकाले तु विप्राणां भोज्यपात्रेषु कृत्स्नशः ।
भस्मरेखां प्रदास्यन्ति ह्येतैस्तत्त्याजमेव हि ॥
भस्मरक्षां विना यच्च किञ्चिछ्रद्धं भविष्यति ।
एतेभ्यश्चैव तद्दत्तं मया तुष्टेन साम्प्रतम् ॥
(See note 20 above)

Āśrama (stages of life : (for the daily routine of a *gṛhastha* see under "Conduct"). The Purāṇas do not elaborate on the various Āśramas; and the conduct, as a general observation has been noted by most of them. The daily routine of the Brahmacārin does not find special mention, as does that of a *sannyāsin* or a *yati*. The *Mārkaṇḍeya P.* (28.12-31) refers to various *Āśramas* and the duties in them. The *Kūrma* P. (I.2.74-83) gives divisions and sub-divisions of the Āśramas—The main Āśramas are Brahmacarya (meant for study); Gṛhastha (married life of a householder); Vānaprastha (life away from the locality, in a selected grove in the forest); and Sannyāsa (life of a recluse; of wandering, having discarded everything). The Brahmacārin is of two types—(i) *Upakurvāṇa* (temporary stay with the preceptor); and (ii) *naiṣṭhika* (life-long stay with the preceptor or his *Kula*, without marriage; *niṣṭhā* is "death" in one aspect of its meaning). The Gṛhastha (or the house-holder is of two types—(i) *Sādhaka* (interested); and (ii) *Udāsīna* (not engulfed in the house-holder's life). The Vānaprastha also is of two types—(i) *Tāpasa* (an ascetic) and (ii) *Sānnyāsika* (leading the life of a recluse, but keeping to his grove mostly). The *Sannyāsin* is of two types—(i) Parameṣṭhika; and (ii) Yogī. The former is of three types—(i) Jnāna-sannyāsin (who has left the urge for knowledge); (ii) Veda-sannyāsin; and (iii) Karma (rituals)—sannyāsin. The *Yogin* is—(i) Bhautika; (ii) Sāṅkhya; and (iii) Atyāśramin. This Purāṇa gives also a variant classification of the Âśramas, as follows, based on sects :—(i) Viaṣṇava; (ii) Brāhma; and

(iii) Hara. Those who belong to the Vaiṣṇava Āśrama show the sign of a lance on their fore-head, arranged with fragrant-water on sandal-paste; the Brāhmas show a *tilaka* mark (round mark); and the Hara (*i.e.* belonging to Hara=Śiva) show the *tripuṇḍra* with white ashes. The *puṇḍra* is a vertical line on the fore-head; and the *Tripuṇḍra* has three such lines (*Kūrma P.* I.2.98-102). The *puṇḍra* is the symbol of the *Kālātman* (time that is the soul of the universe), and one who holds the *tripuṇḍra* symbolically holds this universal soul (Ib. 103-105). The *Matsya P.* (144.23-24) defines the four Āśramas as follows—The Brahmacārin is one who tries to be useful to his preceptor by the divine means (learning) and in this he is called *Sādhu* ("one who attains"—$\surd$*sādh*, "to attain"); the householder (Gṛhastha) is *Sādhu* due to *sādhana* and *karaṇa* (means and purpose). Further, Vaikhānasa is *sādhu* in the forest, due to the reason of penance; the *yati*, who strives ($\surd$*yat*,"to strive"), is *sādhu* due to practice of *yoga* (Ib. 25); and *Sannyāsa* is the discarding of all rituals (Ibid. 54). (There are various rules regarding the behaviour of all the Āśramas,[1] which form an important portion of the Gṛhyasūtras and the Smṛtis. The Purāṇas do not elaborate them; but in some important cases exemplify them with stories[2]). Some of the *taboos* for the Brahmacārin are as follows :—He should not cut the nails or the hair on the body; he should not wash teeth in excess (*Sk.P.* II.9.21.6^{cd}), nor should he wash his clothes. He should not apply decorative dye to the body, (Ib. 10; *aṅgarāga*) nor should he use flower-wreaths or ornaments; nor apply oil to his body; nor should he put collyrium to his eyes. He should studiedly avoid the contact of wine and flesh. He should avoid looking at the women, their touch, speech with them or playing with them. He should not even draw the sketch or the picture of women (Ib. 12, *avalekhanam*). Except for the image of a goddess, he should not even touch the idol etc. of a woman, nor should he look at it with desire (Ib. 13).[3] He should never look at the copulation of all creatures (Ib. 14).[4] Even the wife of his own preceptor he should not touch while bowing down; nor should he be even with his own mother, in seclusion (Ib. 15).

Brahmacarya (the state of the Brahmacārin) is fourfold-(i) Prājāpatya; (ii) Sāvitra; (iii) Brāhma; and (iv) Naiṣṭhika. The state of the Brahmacārin on the one hand and of the Vānaprastha on the other are similar, in that both are devoid of the regular joys and responsibilities of the house-holder. Hence their rules of conduct and *taboos* are, in many cases, similar. The Vānaprastha is ordained to keep the hair long and

oilless, in the form of the *jatāḥ*; he should not cut nails and the body-hair. He should study his *śāstra* (*svādhyāya*) and control his speech. He should offer the offering (*havis*) to the gods, prepared from some wild material, but which is pure (*medhyataram*), the rest he should eat; also he should eat salt prepared by himself. (*Kūrma P.* II. 27.6;11: cf. 11[d] *lavaṇam ca svayaṅkṛtam*). He should discard wine and flesh and earth-born mushroom (Ib. 12). He should not eat anything at night, and concentrate his mind (*dhyānaparo bhavet*; Ib. 15). Though his wife is allowed to be with him, he should always be celibate, and should not have union even with his wife (Ib.). One who goes to the forest-grove (becomes a Vānaprastha) along with his wife, and practices sexual union at will, will see the loss of his vow, and is liable for an expiation. The foetus formed and the child born from such a union is not to be touched by the twice-born (*i.e.* of the three Varṇas—Brāhmaṇa, Kṣatriya and Vaiśya). He has no authority to learn the Vedas (Ib. 16-17; also *Padma P.* Ādi. 58.17-18). The Vānaprasthin should move with the deer (or beasts *mṛgaiḥ saha*), and should sleep either on sand or on a stone-slab (*Kūrma P.* loc. cit. 20). He should "make the mortar of his teeth" (*i.e.* pound and crush grains with his own teeth), and should follow the way of a pigeon (*i.e.* take whatever is fallen and eat); or, (if his teeth are fallen), he should crush on a stone; he should sustain himself by eating fruits ripened at reasons. He may eat at night whatever he has collected by day, or he may take meals once in four times (i.e. once in two days) or once in eight times (*i.e.* once in four days) (Ib. 23-24).

It is mentioned at the *Sk. P.* (IV. 41.2ff) that the proper time for taking up the state of Vānaprasthāśrama is after seeing the issue of one's own issue. At that time he should leave behind the residence in the village, leave his wife in the care of his sons, or take her along with him and enter the grove in the forest. He should wear either skins of animals, take fire with himself, and subsist on the food meant for the sages;[5] should grow matted locks, nails and beard; take bath twice—*i.e.* in the morning and evening. Here, again the point of "Salt made by himself" is stressed (Ib. 6[cd] *svayam kṛtam ca lavaṇam*), also crushing of grain by his own teeth, or by stones. A point is added. He may "wash off" (spend away) all meal at once (Ib 9[ab] *sadyaḥ prakṣālakaḥ*) or may accumulate as much as a month's provision. He may also eat only eight morsels begged from the village (Ib. 13[ab]). The *Sk. P.*, at another

place (II.9.23.4ff) adds that the Vānaprastha should prepare a hut for the fire, but himself stay out in the open; or, as an alternative, he may prepare a living room from grass or leaves; he should wear either skins or bark.[6] To the points already noted above, which are repeated more or less, it adds that he should have a *daṇḍa* and a jar and should not rub his body while bathing, and keep his teeth unwashed[7] (Ib. 11). It also mentions four types of Vānaprasthas:—(i) Phenapa (drinkers of foam); (ii) Audumbara; (iii) Vālakhilya; and (iv) Vaikhānasa.

There is another type of the Vānaprasthin called *Marīcipāḥ* "drinkers of the sun-rays" or "protectors of the sun-rays"[8] (√*pā*—(i) *pib*="to drink"; and (ii) "to protect") *Matsya P.* 182.30-32). They eat leaves and are controlled; some are those who use "teeth as the mortar" and others "the stone-thrashers" (as noted above); they drink water once a month only by the tip of the *Kuśa*-grass.[9] They stay at the root of the trees, and on stone. They are "sun-bodied" (Ib. 32 *āditya-vapuṣaḥ*: of bright body? or pale-bodied due to self-torture?). The *Agni P.* (160. 1ff) mentions all these and adds a few points. The leader of a Vānaprastha-life should be the observer of the vow of "five-fires" in the summer; and in the rainy season he should remain in rain;[10] in the winter he should be with drenched clothes. Without turning back he should follow the direction he took, without hesitation or crookedness (Ib. 5).[11] The *Viṣṇu P.* (III. 9. 18-25) gives a detailed description of the *Vānaprastha-āśrama*; the *Bhāg. P.* (XI 17 and 18) deals with various *āśramas*.

1. For which see *Manu.* chps. II, IV *Yājña.* chps. II, III, VI
2. Which, however, are ommitted here.
3. *Sk. P.* II. 9.21.13
   विना च देवप्रतिमां काष्ठचित्रादियोषितम् ।
   अपि नैव स्पृशेद् धीमान् न च बुद्धयावलोकयेत् ।
4. Ib. 14
   प्राणिमात्रं च मिथुनीभूतं नेक्षेत कर्हिचित् ।
5. *Sk. P.* IV. 41.3
   वसानश्चर्मचीराणि साग्निर्मुन्यन्नवर्तनः ।
6. *Sk. P.* II. 9.23.4.[cd]
   कुर्यादुटजमग्न्यर्थं स्वयं तु बहिरावसेत् ।
   and 6
   वासश्च तार्णं पार्णं वा वसीताजिनवल्कलम् ।

7. Ib. 10.
रक्षेत् कमण्डलुं दण्डमग्निहोत्रपरिच्छदान् ।
केशरोमश्मश्रुनखान् धारयेन्मलिनान्दतः ।।

Ib. 11.
अंगान्यमर्दयन् स्नायात्.................।

8. The *Mb.* Ādi. 31.15 calls the Vālakhilyas, by this term; Sabhā, 11.20.

9. *Matsya P.* 112.31[cd]
मासि मासि कुशाग्रेण जलमास्वादयन्ति वै ।

10. *Agni* p. 160.4[cd]
ग्रीष्मे पञ्चतपा नित्यं वर्षास्वभ्रावकाशिकः ।

11. The direction is generally the North.

Sam-nyāsa : The *Śivu P.* (III. 19.26) states that the founder of the mode of *Samnyāsāśrama* was Dattātreya, the son of Anasūyā from the sage Atri.[1] At another place the same Purāṇa (VI. 4. 10ff) records the mode of life of the *Samnyāsin.* Other things being like that of the *Vānaprastha*, it is mentioned that he should take bath at sunrise, and tie a clean *Kaupīna* (a strip of cloth that just covers the privies) to the left with a string (Ib. 19, *vāmataḥ—saḍorakam*). He is ordained to ask alms only at seven houses; and if he does get any (or sufficient) at these places, he should not ask again. He should wait at a house only for so much time as is generally taken to milk a cow, with his face turned down. After uttering the word 'alms' loudly, he should eat what he gets silently, after washing hands and feet according to proper rules.It is also said that, prior to starting to eat he should show the alms to the sun; then he should offer five *prāṇāhuṭis* (*prāṇāya svāhā, udānāya svāhā,* etc.; *i.e.* to the five vital breaths in the body). The bowl that he uses is said to be of four-types:—goard, prepared from wood, earthen or made from a bamboo. He should meditate upon the god in the fore-night, mid-night and the later night. He should desist from injury to any one; and if he rushes into passion after seeing a woman, he is ordained to perform the control of breath (*prāṇāyama*) sixteen times.

1. *Śiva P.* III. 19.26
विष्णोरंशात् स्त्रियां तस्यामत्रेर्दत्तो व्यजायत ।
सन्न्यासपद्धतिर्येन वर्धिता परमा मुने ।।

Aṣṭamaṅgala : (see under "Auspicious things")

Asterisms : (see under "Constellations"; also under "circles")

Astrologer : According to the *Nārāda P.* (23.38) an astrologer was not to be saluted, nor was he a fit person to be given gifts to.[1]

1. *Nārada P.* 23.38
पाषण्डं पतितं मूर्खं तथा नक्षत्रपाठकम् ।
तथा पातकिनं चैव कदाचिन्नाभिवादयेत् ।।
also Ib. 12.6[cd]
नक्षत्रपाठकस्यापि दत्तं भवति निष्फलम् ।

Astrology : (see under "Constellations"; also "circles")

Atom (aṇu) : At various stages in worship the *Agni P.* makes a mention of the word *aṇu* coming at the end of certain words. This, probably has certain yogic connotation. Thus, at the worship of Śiva, it is said that with the *Śivāṇu,* the god should be worshipped with sandal and flowers; again, with *Śivāṇu*, itself, should be sprinkled over the utensil for incense etc., with the *hṛdaya-aṇu* (*hṛdayāṇunā*) water for sipping is to be offered (*Agni P.* 74.69-70). The following are the other *aṇus* and the rituals associated with them : *Gavāṇu* : with *Gavāṇu,* with the words *hum phaṭ*, water should be sprinkled on all sides, indicative of the completion of bath (Ib. 72.9[cd]); *ghorāṇu* : with three *ghorāṇus* one should purify the circle that is full of water (Ib. 74.23[ab]): *mūlāṇu*: with *mūlāṇu* the water offering (Ib. 80[ab]); with the *hṛdayāṇu*, again, Śambhu *i.e.* Śiva should be placed in the *sruva* (bigger ladle) and Śakti in the *sruc* (smaller ladie);[1] *śarāṇu* : by it clarified butter is to be protected (Ibid 75.40); sprinkling and pounding of material is to be done with *śarāṇu* (Ib. 3[cd]); again the oblation with *mantras* and the expiation-offering (*prāyaścitta-homa*) is to be done with *śarāṇu* (79.5[ab]); *hṛdayāṇu* : with this the brilliant boundaries (*paridhi*) are to be accomplished with *pūraka* (holding of the breath taken in) and with faith one should place them in his lotus-like heart (Ib. 75.63[ab]); *bhāṣyāṇu* : with this one should put offerings (in the ritual of consecration, *dīkṣā*) (Ib. 81.49); *Kavacāṇu*: with the *mantra* of movement of various limbs (*cālanamantreṇa*) he should shut himself up (?) with the *Kavacāṇu* (Ib. 81.65[cd]); *astrāṇu*: with it he should put the plate (*sthālī*) in the circle, that is endowed with

the sacred grass (81.67cd); it is also enjoined that at the ceremony of consecration (or initiation) the *ācārya* (initiating master) should look at the initiate, who has been asked to sit in a circle, accomplished with *śastrāṇu* (81.76cd); *āyudhāṇu* : at the initiation for *nirvāṇa*, the consciousness that is at the *hamsabīja* (heart-seat) is to be caused to throb (is to be activated) by the *āyudhāṇu* (83.14cd). (The concept of Aṇu is not found recorded in any other main *purāṇa*).

1. *Agni P.* 75.27cd
   स्रुचि शक्तिं स्रुवे शिवं विन्यस्य हृदयाणुना ।

   sruc and *sruva* are the ladles and formed a *mithuna* (sexual pair) at the Vedic sacrifice—*sruva* was believed to be the male, and *sruc*, the female (see *Śat. Br.* I. 3.1.9).

Audience : The *Sk. P.* (II. 6.4.10ff)[1] describes and classifies the audience for the Purāṇa on the stories of Viṣṇu (Viṣṇu-kathā). It is of two types—(1) Pravara; and (2) Avara. The first type is like the birds *cātaka*, swan, parrot and fish; the second type is like the wolf, the *bhūruṇḍa* (bird), bull, camel etc. The person, who leaving all other things is intent on (has taken a vow of) hearing the life of Kṛṣṇa is the 'Cātaka'; the 'Swan' is one, who takes the essence; the 'parrot' is one who goes on saying "well-well", thereby encouraging the story-teller and others from the audience; and the 'fish' is the loving person. One who curves his nose is the 'wolf', the *bhūruṇḍa* is one who teaches others, but does not practise himself; the bull is one who practises all that he hears without giving thought to it, as a bull enters the sweet grape-orchard and also the cornless field of the *Kathā*; the 'Camel' is one who leaves the sweet and takes interest in the opposite.

Sk. P. II. 6.4.10cd-11
प्रवरा अवराश्चेति श्रोतारो द्विविधा मताः ।

प्रवराश्चातको हंसः शुको मीनादयस्तथा ।
अवरा वृकभूरुण्डवृषोष्ट्राद्याः प्रकीर्तिताः ॥

Aurva : Aurva was the devastating fire that came out of the thigh of Urva. He wanted to destroy the whole universe. Brahmā asked his father Urva to control Aurva. But Urva was worried about the food and abode of Aurva. To him said Brahmā—"In the mouth of the mare

in the sea shall be his abode; this be the fire I have produced in the mid-region, subsisting on water". On hearing this Aurva, contracting his circle of flames entered the ocean, depositing his lustre in his father (*Matsya P.* 174.49-62).[1]

1. According to the *Mb. Ādi*, (66.46), he came out of the thigh of his mother Aruṣī (see also *Ādi* 177.24; 179.21). His father's name was Cyavana. The sons of Kārtavīrya wanted to destroy all from the family of the Bhṛgus; but one woman from among the them, Aruṣī, secretby placed the foetus in her thigh (*uru*). When he was born, beholding him the sons of Kārtavīrya became blind and his anger gave birth to a great fire, which he, at the desire of his ancestors, cast into the ocean.

Auspicious things, marks etc. : The following eight things are said to be *aṣṭamaṅgala* — lion, bull, elephant, a fan, a jar, a banner, a drum and a lamp. These things are necessary at a worship (*Agni P.* 58.31).[1] According to the *Garuḍa P.* (205.74^{cd}—75) the *aṣṭamaṅgalas* are—Brāhmaṇa, Cow, fire, gold, clarified ghee, the sun, water and King. These should be seen always and circumambulated.[2] There are eight things that comprise what is known as the auspicious *aṣṭakam*, and are to be placed at the entrances of the assembly halls or other apartments. They are—a banner, a camel, a lion, a dog, a bull, a donkey, an elephant, and a crow (*Agni P.* 65.9).[3]

Among other auspicious things are the following, which are mentioned in the context of the departure of King Indradyumna (from Avantī) to Nīlādri—white pigeons, swans, white horse, white elephant, a jar endowed with the sprouts of the mango tree with the new fruit, and full of water together with white garland and fruits placed below a canopy supported by the plaintain stalks. These the King saw prior to departure (*Skand P.* II. 2. 11.55-56).[4]

Auspicious marks on the fore-head (*tilaka*) are the following—*gorocana* (cow-bile) with Cow's urine, warm cow-dung; these two alongwith curds and sandal should be marked on the fore-head. This *tilaka* is conducive to prosperity and health; and it is also the favourite of the goddess Lalitā (*Matsya P.* 61.6).[5] The *tilaka*-mark is enjoined to be made on the fore-head, at the root of the arms, at the throat and at the chest. It is said that if these, or the *tilaka* on the head is not made, the whole rite becomes useless (*Brahmavai. P.* I. 26.72-73).[6]

Another auspicious material is *Kuṁkum* (red turmeric or saffron). It is said that this material is produced from the fortune (*saubhāgya*) that rested in the heart of Viṣṇu and which got melted at the heat of the fire-column (*jyotirliṅga*) that arose between Brahmā and Viṣṇu (*Matsya P.* 60.9) see 'Saubhāgyaśayana-Vrata', under "Vows"). *Sindūra* is another auspicious powder for married women. At the Lalitā-vrata, it is enjoined that *sindūra* (red lead) and bath-unguents of various colours (*nānāvarṇañ ca*) are to be placed on the head of the women having husbands alive (Ib. 61.20[cd]) *sindūram snānavarṇañ ca tāsām śirasi pātayet*). The marks of *tilaka* with *sindūra*, saffron and also a mixture thereof were used as decoration also (cf. *Brahmavai P.* I.16.24 *śindūrabindu—patrakom*; Ib. 128 *Kumkumākta-candanena sā-tasmai-tilakam dadau*; also Ib. 140[ab] *sindūra-tilaka*; all in the context of the love-sport of Tulasī and Śaṅkha-cūḍa).[7]

It is said that putting the *tripuṇḍra* on the fore-head is equal to putting the "soul-of-Time" (Kālātman); putting the *triśūla-mark* is equal to hold the 'pradhāna'-principle (*i.e.* prakṛti) that is composed of Brahmā, Viṣṇu and Śiva; putting the *tilaka* (round mark) is equal to placing on fore-head the white disc of the sun, that is full of *brahman*-lustre.[8] The *Sk. P.* (II. 2.30.102) enjoins bearing many white *puṇḍrakas* probably three, *puṇḍrakān ujjvalākṛtīn*) and also the figure of the conch, the disc, the mace (*gadā*), the lotus, and the *tilaka*. A rite done without this mark is useless (*Liṅga P.* II. 18.62-63). (see also under "Āśrama").

Among auspicious things may also be mentioned certain numbers. The tradition of auspicious numbers is pretty old reaching the Vedic times.[9] In the context of the worship of the goddess Durgā, the *Garuḍa P.* (38.6) enjoins the offering into the fire of one thousand eight grains of sesame, anointed thrice in honey (or honey of three types, *trimadhuraktān*; or in a mixture called '*trimadhu*'—prepared from honey, clarified butter and sugar).

Inauspicious things or occasions mark only the other side of the auspicious. According to the *Agni P.* (162.11-18) the following is to be noted in the context of study. Studies should be suspended for three days after a death, among the disciples, preceptor and fellow student, at also the twilight-thunder, at the earth-quake and the fall of stars, on the 15th of a month, on the 14th and on the 8th, when there is eclipse of the sun or the moon by

Rāhu, at the joint of the seasons, after accepting (food-stuff) or taking meals at the funeral rites, when the following creatures go past—any (unholy) beast, such as frog, mangoose, dog, serpent, cat and a pig; in this case study should be stopped for one day-and-night; at the fall or hoisting of the Indradhvaja, at the noise of a dog, of a jackal, of a donkey, of an owl, of a crow, of an arrow; when any inauspicious thing is near, when there are inauspicious constellations, when there is a dust-storm etc.

The *Sk. P.* (V. 1.8.71) says that men should have a white mark, while women should have saffron.[10] (cf. Ibid IV. 50.69[cd], for a brāmaṇa *bhālam tilaka-lāñchitam*). On various occasions auspicious marks are mentioned. Thus, at the time of marriage, for the couple, near-relatives and servants collyrium in the eyes is ordained (*Sk. P.* III. 2.18.160-161). A variant of the mark is to have a crescent, and over it a beautiful dot. It is also said that this crescent mark is conducive to the growth of male progeny, and the destroyer of all sorrows and diseases,[11] The same *P.*, at another place (II. 5.2.20) enjoins various *puṇḍra* marks for various *varṇas*. For a brāhmaṇa twelve *puṇḍras*—at fore-head, stomach, chest, elevation of the throat, two arm-pits, two arms, two ears, back and head; for the Kṣatriya four *puṇḍras*—fore-head, chest, two arms; for the Vaiśya two puṇḍras—fore-head and chest. For the Śūdra and women—one, at fore-head only. The black *puṇḍra* is for pacification, red for control, yellow for wealth, white for release (*mokṣa*).[12] The noble worshippers of Viṣṇu (*ekāntinaḥ*) with an eye on good to all, have the hollow *puṇḍra* like the step of Hari (Viṣṇu), with a dot in the middle; this is the abode of Hari; it is erect (perpendicular), soft, straight, clear with beautiful sides and attractive. Those who have the perpendicular *puṇḍra* without a hollow, those lowly brāhmaṇas indeed put only the dog's food.[13]

The same *P.* says that the erect *puṇḍra* is of three types—one with the clay at the Tulasī plant, the second with *gopīcandana* (white chalk) and the third with *haricandana* (Ib. II. 5.3.2). The *Padma P.* (*Uttara khaṇda*, 253. 1-4) records the belief that in the space in the *ūrdhva-puṇḍra* Janārdana (Viṣṇu) stays along with Lakṣmī. Hence a person who bears an *ūrdhvapuṇḍra* on his body (fore-head, arms etc.) bears the divine couple; his body is the veritable temple of Viṣṇu.[14] The *Brahmavai P.* II. Śrīkṛṣṇa khaṇḍa 27.128[cd]) mentions a special type of mark borne on

the fore-head by the *gopīs* (cowherd women who worshipped Kṛṣṇa). They had a *tilaka*-mark of *sindūra* and below it there was a dot of sandal-paste. It also mentions a vow of *tilaka*, to be followed for a year, when only the sandal-paste mark is to be borne on the fore-head (*Bhaviṣya P.* Uttarakhaṇḍa. 8.11 ff). A *tilaka* mark with clay from a cow's foot is also mentioned (*Brahmavai P.* II. Śrīkṛṣṇakhaṇḍa-21.93). Some other marks are staff like (*daṇḍākāra*) on the head; lotus-shaped on the chest; on the roots of the arms bamboo-flower-like; also a disc, conch mace etc. on these and other parts of the body (*Padma P.* Uttarakhaṇḍa, 30.7-14). Marks could be borne by all Varṇas.

In the context of the importance of Kārtika, the *Padma P.* says that a person performing religious rites without the *Ūrdhva-puṇḍra*, should look at the sun for purification (*Brahma khaṇḍa* 21.10[d] *dṛṣṭvā sūryam nirīkṣayet*).

Among other auspicious marks to be worn on the body by the followers of Viṣṇu are mentioned conch and disc; these are enjoined to be borne at the root of the arms (*bāhumūlayoḥ*). It is also said that these marks at the arms should be made permanently with a heated seal (*Padma P.* 252.46 *prataptam bibhṛyāt*). They are enjoined for men of the three higher castes. For the Śūdras and women, the same marks are enjoined to be in fragrant sandal (Ib. 46[d]—*candanena sugandhinā*). It is further said that the marks should vary according to castes (*varṇa*). The *Ūrdhvapuṇḍra* is for the brāhmaṇas; the *tilaka* for the Kṣatriyas; for the Vaiśyas stripe-like (*paṭṭākāra* lines—horizontal) are prescribed; and for the Śūdra the *tripuṇḍra*. The *ūrdhavapuṇḍra* is to be made with earth (preferably with chalk-earth), the *tilaka* with musk; the *paṭṭākāra* with either ashes or sandal-wood; and from the ashes the *tripuṇḍra*.

1. *Agni P.* 58.31[cd]

   मृगराजं वृषं नागं व्यजनं कलशं तथा ।
   वैजयन्तीं तथा भेरीं दीपमित्यष्टमङ्गलम् ।

2. *Garuḍa P.* 205.74[cd], 75

   लोकेऽस्मिन्मङ्गलान्यष्टौ ब्राह्मणो गौर्हुताशनः ।।
   हिरण्यं सर्पिरादित्य आपो राजा तथाष्टमः ।
   एतानि सततं पश्येदर्चयेच्चप्रदक्षिणम् ।।

3. *Agni P.* 65.9

ध्वजो धूम्रस्तथा सिंहः श्वा वृषस्तु खरो गजः ।
ध्वाङ्क्षश्चेति क्रमेणैव आयोऽष्टकमुदाहृतम् ।।

4. *Sk. P.* II. 2.11-55cd-56

श्वेतान्पारावतान्हंसान् श्वेताश्वं श्वेतकुञ्जरम् ।।
सचूतपल्लवं श्वेतमालाफलविभूषितम् ।
कदलीकाण्डसन्नद्धतोरणाधः स्थितं नृपः ।
पूर्णकुम्भं पश्यन्वै मंगलानि बहूनपि ।।

5. *Matsya P.* 61.6

गोरोचनं सगोमूत्रमुष्णं गोशकृतं तथा ।
दधिचन्दनसंमिश्रं ललाटे तिलकं न्यसेन् ।
सौभाग्यारोग्यप्रदं यस्मात् सदा च ललिताप्रियम् ।।

6. *Brahmavai P.* I. 26.72-73

स्मृत्वा स्नात्वा महापूतः कुर्यात्तु तिलकं बुधः ।
बाह्मोर्मूले ललाटे च कण्ठदेशे च वक्षसि ।।
स्नानं दानं तपो होमो देवतापितृकर्म च ।
तत्सर्वं निष्फलं याति ललाटे तिलकं विना ।।

7. cf. also *Brahmavai P.* I. 23.72.

सिन्दूरं च वरं रम्यं भालशोभाविवर्धनम् ।
भूषणं भूषणानां च सिन्दूरं प्रतिगृह्यताम् ।।
in the context of the worship of Sāvitrī in the Sāvitrī-vow.

8. *Kūrma P.*, especially I. 2.103.

त्रिपुण्ड्रस्य धारणादनादिर्भूतादिः कालात्मा धृतो भवेत् ।
त्रिशूलधारणात् त्रिगुणं ब्रह्माविष्णुशिवात्मकं प्रधानं धृतं भवेत् ।
तिलकधारणाद्ब्रह्मतेजोमयं शुक्लं रविमण्डलं धृतं भवेत् ।

here प्रधान refers to the प्रकृति तत्त्व which is said to be त्रिगुणात्मक (see under "Prakṛti")

For the *tilaka*=sun cf. *RV.* I. 124.8.

सूर्यस्य अञ्जि-अङ्क्ते समनगा इव व्राः ।

Dawn bears the Sun-mark like the women going to assemblies; for the exact meaning of *Samana*, see Dange Sadashiv A. '*Cultural Sources from the Veda,*' Bombay 1977, P. 66.

9. For ex. Hopkins E. W. "Numerical Formulae in the Veda and their bearing on Vedic Interpretation"-*JAOS*, XVII, p. 275ff.

10. *Sk. P.* V. 1.8.71
श्वेतानुलेपनं पुंसां स्त्रीणां दद्याच्च कुंकुमम् ।

11. Ib. III. 2.18.162-163
भ्रूमध्यात्तुप्रकर्तव्यमर्धचंद्रसमाकृति ।
बिन्दुं तु कारयेद् विप्राः तस्योपरि मनोहरम् ।।
एवं कृते तदा विप्राः शान्तिर्भवति नान्यथा ।
पुत्रवृद्धिकरं चैतत् तिलकं चार्धबिम्बकम् ।
सर्वविघ्नह सर्वदौःस्थ्यव्याधिविनाशनम् ।।

12. Ib. II. 5.2.30
श्यामं शान्तिकरं प्रोक्तं रक्तं वश्यकरं तथा ।
श्रीकरं पीतमित्याहुः श्वेतं मोक्षकरं शुभम् ।।

13. Ib. 31-
एकान्तिनो महाभागाः सर्वलोकहितेरताः ।
साऽन्तरालं प्रकुर्वन्ति पुण्ड्रं हरिपदाकृतिम् ।।
Ib. 32
मध्ये छिद्रेण संयुक्तम् एतद्धि हरिमन्दिरम् ।
ऊर्ध्वं सौम्यमृजुं सूक्ष्मं सुपार्श्वं सुमनोहरम् ।।
Ib. 34
अच्छिद्रमूर्ध्वपुण्ड्रं तु ये कुर्वन्ति द्विजाधमाः ।
तैर्ललाटे शुनः पादं निक्षिप्तं वै न संशयः ।।
The same verse occurs at *Padam P. Brahma khaṇḍa.* 21.12

14. *Padma*, Uttara. 253.2-3
ऊर्ध्वपुण्ड्रस्य मध्ये तु विशाले सुमनोहरे ।
लक्ष्म्या सार्धं समासीनो देवदेवो जनार्दनः ।।
तस्माद्यस्य शरीरे तु ऊर्ध्वपुण्ड्रो धृतो भवेत् ।
तस्य देहं भगवतो विमलं मन्दिरं शुभम् ।।

Avaṭaṅka : See under "Gotra"

Avīkṣita : The story of Avīkṣita is told in the *Mārk P.* (123.21ff; 124; 126; 128; 129). He was the son of Karandhama[1] (see under "Balāśva").

He won many maidens in *svayaṁvaras.* Once he went for the *svayamvara* of Vaiśālinī; defeated other kings and forcibly carried her away. Other Kings captured him collectively; but King Karandhama freed his son. But, now Avīkṣita did not want to marry Vaiśālinī, nor did he want to marry any other girl. He said that he believed himself to be a woman. Vaiśālinī also decided to remain a maiden. She said that there was none husband for her except penance. She tried to commit suicide, but a divine messenger appeared before her and said to her, that a Cakravartin (a King who commanded many kingdoms) would be born to her. On the other side, Avīkṣita's mother, Vīrā, began to observe a vow and a fast named *Kim-icchuka* ("whatever you desire"), and Avīkṣita declared that alms to satisfaction would be given to anybody. The King Karandhama himself, now, came as a supplicant, and asked his son (Avīkṣita) to give him a grand-son. When once he was in the forest, Avīkṣita heard the cries of a lady being abducted by a demon. He rushed and saved her. In fact, she was Vaiśālinī herself. He married her and a son was born to him, who was named Marutta.[2]

1. cf. *Mb.* Āśvamedhika. 4.17-23=Karandhama > Avīkṣita > Marutta. The last was a famous king and the *Mb.* refers to him speciously. Ādi. 1.227; Sabhā 15.16; Droṇa 55.37-49; Śānti 29.19-34 etc.

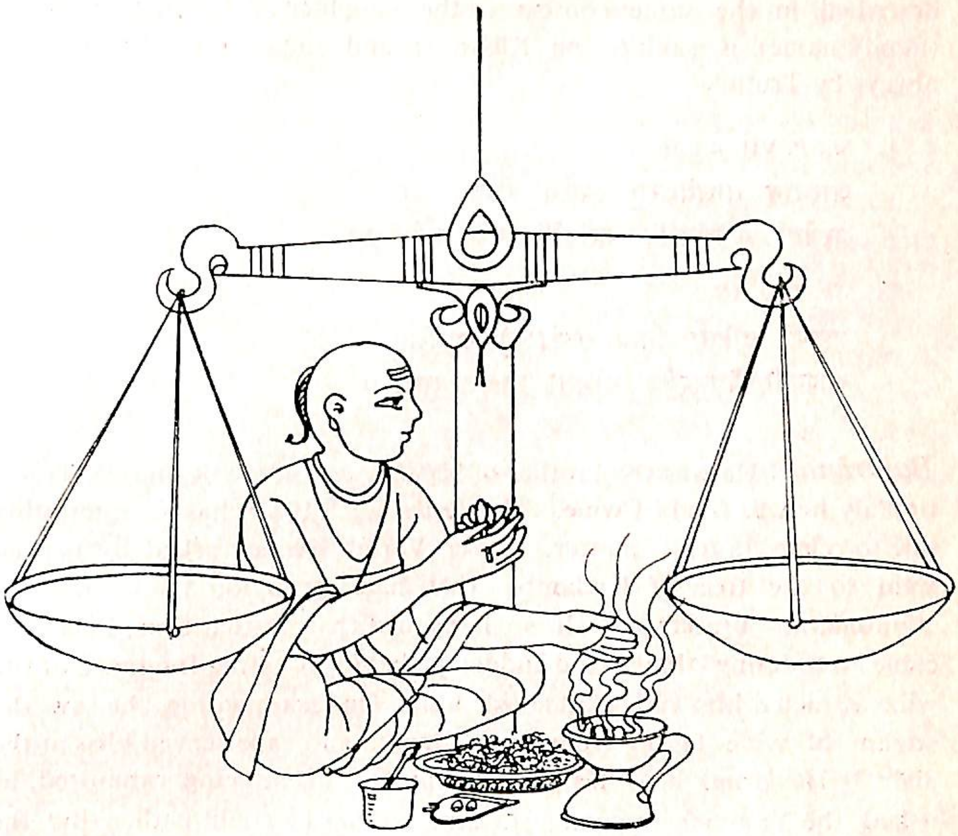
2. The *Mb.* records him as Avikṣit (अविक्षित्) (Ādi. 94.52); at Drona 55.37 he is said to be the father of Marutta. The *Mb.* does not mention Vaiśālinī.

Avyaṅga : *Avyaṅga* is a strip of cloth used by the sun-worshippers, called 'Bhojakas'. It is similar to the sacred thread of the persons of the three *varṇas*. It is said that it should be reddish, but not very red, nor should it be completely white. It is said to have been produced from the body of the king of serpents (*Bhaviṣya P.*, Brahmakhaṇḍa, 142-3ff); and that it was first worn by the sun (Ib. 4^{cd} *nāgarajāṅga sambhūto dhṛto yasmācca bhānunā*). In length it is said to be two hundred *aṅgulas* (fingers). The shortest should not be less than 108 *aṅgulas*. The middle type is 120 *aṅgulas* and the best is 200 *aṅgulas*.

B

Balance (*tulā*) : Balance was largely known; and the practice of weighing oneself against some thing and distributing it obtains. Various types of materials were measured against various fruits. It is said that weighing against salt gives beauty of form. Likewise, it is said that weighing against sesame gives beauty in all limbs (*sarvaṅga śobhanatva*). With weighing against sugar one gets increase in wealth, and with jaggery (*guḍa*), unblemished body. With honey, one gets fortune (*Sk. P.* V. 1.8.67-69; cf. also Ibid, VII. 4.8.15-16).[1] The practice of weighing oneself is mentioned in connection with the vow called Saubhāgya-vrata (see under "Vows").

Tulā (balance) is anthropomorphised and even deified. This is clear in the conception of the Tulāpuruṣa. It should be of interest to note that the goddess Lalitā, an aspect of Umā (Pārvatī), is called Tulāpuruṣa, in a particular ritual. The worship of this 'Tulāpuruṣa' was enjoined for ladies for general weal. In this worship the woman who performed it was to be guided by a preceptor (*deśika*). The Tulāpuruṣa was to be installed in the temple of Pārvatī (called here Umā). First 'he' was to be worshipped along with the Lokapālas, and also Agni. All through the ritual, a balance was to be consecrated as the Tulāpuruṣa. The ritual included the offering of *bali* to the balance, circumambulating it and bowing down to it. The preceptor was to wear white or red garment and look at the idol of Umā in the face holding flowers in his folded hands (*Sk. P.* V.3.198.101 *karābhyām baddha-muṣṭibhyām*), as he guided the ritual. The gifts included red garments to the wife of the preceptor (Ib. 102-108; also Ib. VI. 267.24). The *Sk. P.* (VII. 4.8.15) mentions that a Tulāpuruṣa is to be donated at the place where the river Gomatī enters the sea. The Tulāpuruṣa apart, the balance is



Tulāpuruṣa

described in the same context as the daughter of Brahmā; her *gotra* (family-name) is said to be Kāśyapa; and she is said to be resorted always by Truth.[2]

1. *Sk. P.* VII. 4.8.16
   आत्मानं तोलयेद्यस्तु स्वर्णेन रजतेन वा ।
   वस्त्रैर्वा कुसुमैर्वापि फलैर्वापि तथा रसैः ।।

2. *Sk. P.* 6.269.24
   ब्रह्मणो दुहिता नित्यं सत्यं (च) परमाश्रिता ।
   काश्यपी गौत्रतश्चैव नामतो विश्रुता तुला ।।

Balarāma : He was the brother of Kṛṣṇa (see under "Kṛṣṇa")[1]. Traditionally he was fond of wine. The *Brahma P.* (198.6) has an interesting tale to relate in this matter. Once, Vāruṇi (wine) asked by Varuṇa went to the tree of Kadamba, that had sprung on the bank of the Yamunā, at Vṛndāvana. It so happened that, at that time, Balarāma came wandering there, and suddenly the intoxicating fragrance of the wine attracted him and gladdened him. On examination, he saw the stream of wine falling from the Kadamba and experienced bliss at the sight.[2] He drank it to his heart's content. Then, being exhausted, he asked the Yamunā to come near him, so that he could bathe. But the river did not pay heed to his speech, intoxicated as he was, and did not go near him. Getting angry, he drew her, being himself at his place in the force of intoxication and said, "O sinful one! If you do not approach me, get gone hence to any other place, as you desire!". Being dragged by him with force, the river left her course; and went over to the forest where Baladeva was sitting.[3] Being appealed to by her, he left her. Then Balarāma came to Mathurā.

He married, Revatī, the daughter of the King Raivata, and from her got two sons named Niśatha and Ulmuka (*Brahma P.* 198.2-19). Once Rukmī, whose grand-daughter was married to Aniruddha (the grand-son of Kṛṣṇa), played a game of dice with Balarāma, and twice defeated him. Then at that time, the King of the Kaliṅga country laughed at Balarāma showing his teeth (*dantān vidarśayan*), and even Rukmī, infatuated by his success at dice, said loudly, "This Balabhadra,

defeated at the game, indeed, is not versed in the great game at dice; in vain did he think himself to be a veteran in the dice-game!".At this, getting wrathful the one 'having the plough as weapon' (Balarāma) placed at bet a crore of *niṣkas* (gold-coins), and Rukmī too held the dice and threw them. And, at this time Baladeva won, and gave a thunderous laugh saying, "lo ! I have won !!"; but Rukmī said, he won. At this juncture a divine voice declared Baladeva as the winner. Balarāma, now killed Rukmī kicking him eight times, and broke the teeth of the King of Kaliṅga. (*Brahmā P.* 201.10-25). According to an account in the *Mārk. P.* (6.3ff-32),Balarāma, deciding not to take part in great war, went on pilgrimage. He came to Raivata-*udyāna* near Dvārikā. At his arrival the sages who were hearing the *Purāṇa* stood up in his honour; but the Sūta (bard), who was reading and explaining it, did not get up. Getting angry, Balarāma killed the Sūta; but soon felt remorse at this *brahmahatyā* (Ib. 29, which shows that Sūta was considered to be a *brāhmaṇa*); and soon felt his body smelling like iron.[4] He performed the vow that lasted for twelve years at the bank of Pratilomā-Sarasvatī. At *Sk.P.* (Prabhāsa VII. 1.202.28ff) the same account occurs, but we have the sages going away seeing that he was drunk. So he killed the *Sūta* (the bard). A heavenly voice asked him to expiate at the five streamed Sarasvatī. (*Pañcasrotā sarasvatī*) and worship the god Śiva in the form of the *liṅga* at Prabhāsa. This liṅga was known as Rāmeśvara (est. by Balarāma). According to an account in the *Brahma P.* (208.4-38), the daughter of Duryodhana about to go in for the *svayamvara* ("Marriage with the choice of the girl") was forcibly carried by Sāmba, the son of Jāmbavatī. The Kauravas captured him; but when the Yādavas came to know of this incident, they decided to punish the Kauravas in a battle. Balarāma decided to march against the Kauravas alone; and, going to Hastināpura, he requested the Kauravas to release Sāmba. When refused, he became angry; and putting his weapon, the plough, at the citadel-wall, he drew it forcibly. The whole of Hastināpura got trembling.

Balarāma is known as *musalāyudha* also (Ibid. 32[d] *cakarṣa musalāyudhaḥ*) which means that he has both the plough and the pestle as his distinguishing signs. He is identified with the serpent; and it is related that, after the extinction of the Yādava-race, Balarāma sat under

a tree, and from his mouth a great serpent came out; it went and entered the ocean (*Brahma P.* 211.50-52).[5] Balarāma is specifically worshipped at the Jagannātha Kṣetra (at Jagannāthapurī). There he is described as being on the right side of Kṛṣṇa, with the epithet *halāyudha* ("plough-weaponed"); he is said to be the prowessful serpent-king,[6] having the canopy of seven cobra-hoods, having a blue bodice, and having his body coiled (as he is in the serpent-form; *Sk. P.* II. 2.5.62[b] *Kuṇḍalīkṛta-vigraham*) and having four arms (Ib.62[d] *caturbhujam*). He is also identified with Viṣṇu, and his image is white like the conch and the moon[7] (Ib. II. 2.19; see also 17.110ff). According to the *Sk. P.* (II. 2. 25.45) the plough-symbol (*lāṅgala-dhvaja*) of Balarama is to be hoisted with the *mantra* "the plough that has a sharp shaft"[8] or the one which has twelve letters (*i.e. aum namo bhagavate Vāsudevāya*).

The *Sk. P.* (III. 1.19.8ff) introduces a rather magical account in the story of Balarāma. It says (as is the case in *Mārk P.*) that Balarāma, who was the incarnation of the Śeṣa went away without taking sides in the 'great war' of the Kauravas and the Pāṇḍavas. Once he came to the Naimiṣa-forest. As he came, all sages got up, but a *Sūta*, who was the disciple of Vyāsa, did not get up; he continued sitting on the ground. Balarāma took a blade of sacred grass (*Kuśāgram*) and cut his head with it. But he was afraid of this brāhmaṇa-killing (*brahmahatyā*). Ashamed, he said to the other sages, "let there be a son born from his body; and he will tell you the *purāṇas* daily; this could be done if you give life to the son of the bard (*sūta*); and I shall produce limbs by magic". This was done. Yet the *brahmahatyā* did not leave him till he took bath at a holy place called Lakṣmaṇa-*tīrtha* at *Setubandha* Rāmeśvara.

1. See *Mb.* Ādi 220.1-11;

2. *Brahma P.* 198.6
ततः कदम्बात्सहसा मद्यधारां स लाङ्गली ।
पतन्तीं वीक्ष्य मुनयः प्रययौ परमां मुदम् ॥
According to *Mb.* (Mausala 1.29 he orders prohibition of wine-drinking in Dvārika.)

3. Ib. 11
सा कृष्टा तेन सहसा मार्गं संत्यज्य निम्नगा ।
यत्राऽऽस्ते बलदेवोऽसौ प्लावयामास तद्वनम् ॥

4. *Mārk. P.* 6.3.33

शरीरस्य मे गन्धो लोहस्येव असुखावहः ।
आत्मानञ्चावगच्छामि ब्रह्मघ्नमिव कुत्सितम् ।।

5. *Brahma P.* 211.50[cd]-51

ददृशाते मुखाच्चास्य निष्क्रामन्तं महोरगम् ।

निष्क्रम्य च मुखात्तस्य महाभोगो भुजंगमः ।
प्रयातश्चार्णवं सिद्धैः पूज्यमानस्तथोरगैः ।।
cf. *Mb.* (Mausala, 4.13-17)

6. *Sk. P.* II. 2.5.60[cd]-61[ab]

तं बलं नागराजानं फणासप्तकमण्डितम् ।

विचित्रवनमालाढयं दिव्यनीलनिचोलिनम् ।
cf. *Mb.* Anuśā. 132.8 where, he is said to be a great serpent.

7. According to *Mb.* (Ādi. 196.33) he was born from the white hair of Nārāyaṇa.

8. The *mantra* is from the *Atharva V.* III. 17.3

लाङ्गलं पवीरवत् सुशीमं सोमसत्सरु ।
etc. and is for agriculture; cf. *Vāj. Sam.* XII.71 with a very little difference; see further under "Banner" for *Sk. P.* II.2.25.45 ref. to there.

Balāśva : This King was the son of Khanīnetra. After his father he reigned supreme. But his kinsmen always stood against him, and refused to give taxes. They, who were actually his tributaries, not being well with him, took his land by force. Then they blocked all the ways leading to his capital; and cut his resources. Balāśva was enraged by this blockade; but, having little treasury and meagre means of punishing the enemies, he was much distressed. With his face closed in his palms he sighed deeply. As he did so, from the breath that fell out of the openings of his palms came out thousands of soldiers, elephants and horses. They fought with the enemies and defeated them. As from the shaking of his palms came out the army, he was called 'Karandhama', and also Balāśva[1] (see under "Avīkṣita"; he was Karandhama's son) (*Mārk P.* 122.8-21).

1. *Mārk P.* 122.16[cd]

करौ मुखाग्रतः कृत्वा निशश्वासार्तमानसः ।

Ibid., 122.17
ततोऽस्य हस्तविवरान्मुखानिलसमाहृताः ।
निजग्मुः शतशो योधा रथनागतुरङ्गमाः ॥

Ibid., 122.21
धुतयोः करयोर्जज्ञे यतस्तस्यारिदाहदम् ।
बलं करन्धमस्तस्मात् स बलाश्वोऽभिधीयते ॥

Ball (*Kanduka*) : Once while Pārvatī was playing with a ball, two demons came there as the attendants of Śiva. But, being already signalled by Śiva, Pārvatī killed them with the same ball. Now, the ball got turned into the Śiva-linga; and the *liṅga* became famous as '*Kandukeśvara* (*Sk. P.* IV. 65.23-37).[1] Playing with a ball (*Kanduka*) obtains as one of the pastimes (*Brahmavai P.* Śrīkṛṣṇakhaṇḍa, where Rādhā is said to play with a *Kanduka* along with her friends; also *Liṅga P.* I.96.6, where warriors are said to play with *Kanduka*).

1. *Sk. P.* IV. 65.36[cd]-37[ab]
ततः परिणतिं यातो लिंगरूपेण कुंदुकः ।
कुंदुकेश्वरसंज्ञं च तल्लिगमभवत्तदा ॥

Ball (*Piṇḍā*) : Balls of cooked rice and barley have been known in the funeral rites to be offered to the manes (see under "Funeral"). Balls could also be from various other materials at Gaya such as rice mixed with milk preparation, malt, any flour, fruits and roots, with the pap of sesame, jaggery, solid clarified butter, honey or even pure curds or oil-cake (*Vāyu P.* Uttarakhaṇḍa 43.30-32), for the ritual of the manes (*śrāddha*).[1] But balls are known in other rites also. The *Brahmāṇḍa P.* speaks—a person desirous of enjoyment should offer the first ball (*piṇḍam*) into the fire; the second one (or the middle one) for progeny, he should offer to the cows whereby he also attains excellent lustre; the next into the water, so that he gets fame and wisdom; desirous of long life he should offer to the crows; and, desiring tenderness, he should offer to the cocks (*Brahmāṇḍa P.* II. 3.12.31-34).[2] According to the *Visṇu P.* in the bright half of the month of Jyeṣṭha, one should worship Viṣṇu and offer the balls of coriander (*dhanyānām piṇḍān*) into the Yamunā, in the name of the ancestors (VI. 8.38-39). The *Vāyu P.* (Uttarakhaṇḍa 46.85ff) mentions a ball of rice to be offered into the

hand of Janārdana (Viṣṇu) at a place called Bhasmakūṭa ("The heap of ashes") at Gayā. This *piṇḍa* is offered for one's own self in anticipation or even for others who are yet not dead, and it is to be prepared from cooked rice (or barley-flour) mixed with curds. The prayer accompanying this ball is as follows—"O Janārdana, Viṣṇu, this *piṇḍa* I have offered in your hand; may he, for whom it is placed in your hand, get it after his death; when I die, give it to me, O Janārdana who stand here in the form of manes" (Ib. 87-88).[3]

Ball (*piṇḍa*) for magical purposes (*akṣara-piṇḍa*) also is mentioned. Sadāśiva (the god Śiva) is said to be comprised of the letter *ha-ra-kṣa--ra-ma-la-vaṣaṭ* and the mystic *bindu*; with the *mantra* "*aum, hvāṁ, sadāśivāya namaḥ*" the *piṇḍa*, having lustre like the flower of the pomegranate tree (*dāḍimī-kusumaprabham*) should be placed with the index-finger (in any place). At its sight, the evil powers including the cloud-lightning and the enemies, the *rākṣasas*, the *ḍākinīs* and the *bhūtas* run away to the ten quarters (*Garuḍa P.* 20.8-9).[4]

Another *piṇḍa* is formed from the various letters and is used in determining the auspicious constellation or date (*i.e. nakṣatra* and *tithi*). This is called the *nāmākṣarakṛta-piṇḍa*. It is formed by fourteen constellations, two circles=solar discs, and the *tithis* which should be fifteen or seventeen (in certain cases). These are all called by the mystic name *Vasurandhrāḥ*; below these are to be the written letters *a ka, ṭa pa* (*Agni P.* 131.16-18).[5] Another *piṇḍa* (ball) is also mentioned in the case of the constellation. It is said that this *piṇḍa* is arranged to forecast auspicious or evil events. (see under "Constellations").

1. *Vāyu P.* Uttara. 43-30-31

पायसेनापि चरुणा सक्तुना पिष्टकेन वा ।
तण्डुलैः फलमूलाद्यैः गयायां पिण्डपातनम ।।

तिलकल्केन खण्डेन गुडेन सघृतेन वा ।
केवलेनैव दध्ना वा ऊर्जेन मधुना (ऽपि वा) ।।

2. *Brahmāṇḍa P.* II. 3.12.31cd-34ab

पिण्डमग्नौ सदा दद्याद् भोगार्थी प्रथम नरः ।

दद्यात्प्रजार्थी यत्नेन मध्यम मंत्रपूर्वकम् ।
उत्तमां कान्तिमन्विच्छन् गोषु नित्यं प्रयच्छति ॥

प्रज्ञां चैव यशः कीर्तिमप्सु वै संप्रयच्छति ।
प्रार्थयन्दीर्घमायुश्च वायसेभ्यः प्रयच्छति ॥

सौकुमार्यमथान्विच्छन्कुक्कुटेभ्यः प्रयच्छति ॥

3. *Vāyu P.* Uttara. 46.86-88

यस्तु पिण्डो मया दत्तः तव हस्ते जनार्दन ।
यदुद्दिश्य त्वया देयस्तस्मिन् पिण्डो मृते प्रभो ॥

एष पिण्डो मया दत्तः तव हस्ते जनार्दन ।
अन्तकाले गते मह्यं त्वया देयो गयाशिरे ॥

जनार्दन नमस्तुभ्यं नमस्ते पितृमोक्षद ।
पितृपते नमस्तेऽस्तु नमस्ते पितृरूपिणे ॥

4. *Garuḍa P.* 20.8-9

ह्रक्षरमलवषड्बिन्दुयुक्तः सदशिवः ।

ॐ ह्वाँ सदाशिवाय नमः ।
तर्जन्या विन्यसेत्पिण्डं दाडिमकुसुमप्रभम् ॥

तस्यैव दर्शनाद्दुष्टो मेघविद्युद्विषादयः ।
राक्षसा भूतडाकिन्यः प्रद्रवन्ति दिशो दश ॥

5. *Agni P.* 131.16^{cd}, 17, 18

मनुश्चैव तु ऋक्षाणि

नेत्रे च रविमण्डलम् तिथयश्च रसा वेदाः ।
अग्निः सप्तदशाथ वा वसुरन्ध्राः समाख्याता अकटपानधो न्यसेत् ॥

एकैकमक्षरं न्यस्त्वा मेषाण्येव क्रमान्न्यसेत् ।
नामाक्षरकृतं पिण्डं वसुभिर्योजयेत् ततः ॥

These are fourteen. The names are symbolic of their number; other names of the circles are अ क ड म, अ क थ ह or अ व क ड ह

An Almanac shows such circles in the beginning. There are two such circles with the figure of the sun in the centre. The other is called the *ghātacakra*.

Banner : Banners (*dhvaja, ketu*) and flags (*patākā*) have a special importance in the social and religious life of the ancients; the custom, on the Indian side, goes back to the Ṛgveda, wherein there is an indication that Indra was depicted in a symbolic form on the banner;[1] and as the banner infused awe in the enemy and activity in the army, it was sought to be destroyed by the enemy-side.[2] Even out of the context of war, the banners had a unique importance. The *Matsya P.* in the context of the installation of the deity in a temple, or on a pre-destined place, says (263.20-21) that banners should be hoisted round the pandal; the *dhvajas* of the *lokapālas* (quarter-guards) should be established on all sides; and a difference is sought to be made between the *dhvajas* on all outer sides as noted above, and the flags (*patākās*) in the centre of the pandal; for the patākās are said to be of cloud-shapes (fluttering like the cloud?[3]). It will be seen from the above, that the *dhvajas* of the *lokapālas* were of various shapes and mutually distinguishable. Earlier the same *Purāṇa* informs that the *Ketu* of Tāraka (the *asura*) was fierce and ornamented in gold (*raudraḥ kanakabhūṣaṇaḥ*); the commander of his army had his *Ketu* showing the crocodile (*ketunā makareṇa*). Jambha, the demon on his side, had (on his banner) a ghostly face made of iron and on the banner of Kujambha there was the picture of a donkey with his tail shaking. On the banner of Mahiṣa (another chief of the *asuras*) there was a golden jackal; and on that of Śumbha there was perched high, a crow made of iron (Ibid 147.46-48)[4].

The *Agni P.* (95.32) informs that the pole of the banner may be fifteen cubits long, or half of that length; it should, however, be sufficiently long and spacious. This is about the banners that are hoisted. But in the case of the banners that are held in hand, the length should be five cubits. It also mentions eight banner-deities—Kumuda, Kumudākṣa, Puṇḍarīka, Vāmana, Śaṅkukarṇa, Sarvanetra, Sumukha, and supratiṣṭhita (Ib. 96.10).[5] The Purāṇa describes in some detail the procedure of hoisting a banner (Ib. 61.33-50). The banner may be of one colour, or with different colours being decorated with silk-cloth and other aids. If decorated with bells, *cāmaras* and tinkle-bells (*ghaṇṭa-cāmara-Kiṅkiṇyā*), it is conducive to driving the sins and evils.[6] The flag of the banner should be long at about half of the length of the pole; and in span it should be about twenty *aṅgulas*.[7] According to the

procedure (*adhviāsa-vidhānena*) the parts of the banner – disc (*cakra*), the staff and the banner (cloth for it)—should be treated as a deity (*devavat-sakalam kṛtvā*), arranging a pandal and giving it a bath and placing the whole banner on a bed, according to the proper rites. Then, with his relatives, the teacher (*deśikaḥ*), should take the banner up; place its upper end in the plate filled with cooked rice and curds. He should hoist the banner with a *mantra* beginning with *dhruva* and ending with the mystic sound *phaḍ*.[8] The plate, (another) banner and an elephant etc. should be given to the preceptor. This is the normal rite for hoisting the banner. By the gift of a *dhvaja*, a person attains heaven, and (as long as he lives) on the earth he becomes a King.[9] The Purāṇa says in another context, that the *pātākā* (flag) should be (white) like Indrāyudha, red, black, ashy, or of moon-like hue, of the colour of parrots, gold-coloured or crystal-like.[10]

The *Bhaviṣya P.* (Brahma khaṇḍa 138.3ff) which gives a detailed description about the banners and flags for the sun temple says that the banner is indicated by various names such as *lakṣma* (ensign), *cihna* (sign), *dhvaja* (banner) or *Ketu* (flag). The staff of the banner should be made of a bamboo, that is straight and spotless. Its height should be that of the circumference of the building; it may also be of the circumference of the inner shrine of the god; or it may be of the overall size of the altar (Ib. 4-6). The ordinary banners may be ten cubits long, or even eight. A special type of banner called '*Daṇḍa-pāṇi*' should be sixteen cubits in height (Ib. 9-10). It is also said that the banner for the sun-god should not be of more height than twenty cubits. It says that a curved banner-staff results in the death of a son; one with a deep spot (*savraṇaḥ*) would destroy wealth. The types of banners mentioned by the *Bhaviṣya P.* are Jaya, Jayanta, Jaitreya, Śatruhantṛ, Jayāvaha, Nanda, Upanandana, Indra and Upendra. Their height is, respectively, 2 cubits, 4 cubits, 12 cubits; the Śatruhantṛ is of 15 cubits (? *Kalānvitaḥ*) or 7 cubits; the Jayāvaha is of 10 cubits, the Nanda of 12 (*ādityasanni-bhah*), the Upananda 14 cubits, Indra 16 cubits and Upendra 18 cubits (Ib. 17-19).[11]

The *Agni P.* says that by the installation of a *dhvaja*, evil powers like the ghosts etc. vanish (*Agni P*. 61.16^{cd}); and the installer stays in the world

of lord Viṣṇu for as many years as the molecules of the reflection of the palace (Ib. 17^{a} *prāsādabimba-dravyāṇām*). Fore-cast depending on the turning of the reflections or thing attached to it could also be had.[12] It also says that the flag of the banner is Prakṛti and the staff Puruṣa. It was necessary to hoist a banner on royal or big buildings; and it is also said that on the banner may be shown figures of weapons.[13] The top of the palace was to be surmounted by a *Kalaśa* (a structure like anupturned typical jar), looking like an upturned half-egg; and on it was to be hoisted the banner.[14] The flag may be of 1/3 measure of the staff; the wheel (disc) might be having eight spokes or twelve spokes (Ib 30^{a} *aṣṭāram dvādaśāram vā*), inset with an image, which may be that of Nārasiṁha (lion-man incarnation of Viṣṇu), or Tārkṣya (Garuḍa); and the staff should be without a spot.[15]

According to the *Garuḍa P.* (I. 43.1) the gods vanquished the enemies due to the banner and a neck-garment (*graiveyakam*) given by Viṣṇu. About the flags to be hoisted at various points round the building it says—to the east the flag should be like the cloud; to the south-east smoky in colour; to the south of black colour; to the south-west dark (*śyāmala*); to the west it should be white; to the north-west yellow; to the north red; and to the north-east it should be white. In the centre it should be of various colours; it is known as 'Indravidyā' and it should be hoisted first (Ib. 48.13-14).

The *Śiva P.* states that Śiva had given a banner to the king Bhadra saying, he should hoist the flag in the morning; and it would come down at night; but if it came down prior to that time it was an indication of some evil (*Śiva P.* IV. 13.64-72) (see under "Brahmacārī-baṭu").

According to *Sk. P.* (II. 2.25.38ff), on the banner of the valiant king, after due ritual, the wind-god is to be established, and worshipped with red garlands, red sandal and wreaths; and with a *mantra* Suparṇa is to be invoked (Suparṇa is the name of Garuḍa=Tārkṣya; obviously, he is here identified as the symbol of the wind-god). This banner is to be hoisted at the top of the chariot (Ib. 41^{cd}). The banner of Balarāma, the 'plough-bannered one' is to be hoisted with the *mantra* '*lāṅgalam pavīravat*' (see under "Balarāma"); or even the *mantra* having twice six

letters (=12 letters, noted earlier—*aum namo bhagavate vāsudevāya*) may be uttered. The banner on the chariot of the goddess Bhadrā should be fixed by the hymn to Lakṣmī (*RV*-khila, II.6). This *Purāṇa* mentions a banner with the pole-sign (*stambha-cihnakaḥ*) for victory in battles (*Sk. P.* I. 2. 35.2^{cd}-3^{ab}). At the Jagannāth *kṣetra* the banner for Viṣṇu (Kṛṣṇa) was the *śakradhvaja* (which was also Indradhvaja and a banner inset with the figure of Garuḍa-supaṇa=Tārkṣya, as we shall note further; also see above). The banner of Subhadrā was inset with a lotus.[16] This was at the festival known as the "turning of the side (in sleep)" (*pārśva-paryāyaṇa-utsava*; see under "Festivities"), which came on the *harivāsara* in the bright half of the Bhādrapada (Nabhasya, corresponding to August-September and was believed to be conducive to the protection of the world (Ib. I. 2.39.16-22).[17]

The fall of the banner, once hoisted, was an evil sign (*Śiva P.* 52. 13ff); and it has been noted above, how arrows and other missiles were hurled at banners.[18] Śiva tells the *asura* Bāṇa, that when his peacock-banner would break, he would be defeated in battle (*Brahma P.* 206.4). The same is said in connection with Indra-dhvaja (=Śakra-dhvaja); its fall even in the dream is inauspicious (*Agni P.* 229.6) and it is auspicious to see oneself embracing the Indra-dhvaja or hoisting it (Ibid. 22^{cd}). It is said that when the demon Mahiṣa marched against the goddess Caṇḍikā, an owl sat on his chariot-banner and began hooting (*Sk. P.* VII. 3.36.123^{cd} *ratha-dhvaje samaviṣṭo gṛdhraḥ śabdam athākarot*). Among the ill omens the burning of the banners is also noted. Thus when Vāmana (the dwarf Viṣṇu) arrived at Bali's kingdom, the latter saw the banners catching fire and the sky becoming smoky (*Sk. P.* VII. 2.17.237).

The hoisting of the Indra-dhvaja by a king is elaborately described. In the month of Prauṣtha-pada (=Bhādrapada) in the bright half, an abode for Śakra is to be gradually prepared from the first day onwards in the eastern side of the camp. There the (place for) Śakradhvaja is to be established, and Indra is to be worshipped along with Śacī, his wife. On the eighth day, along with the beating of drums and other musical instruments, the pole (and the flag) is to be fixed, and on the eleventh day the king should fast; on the twelfth day

he should worship and offer to the hoisted *dhvaja* which has been wrapped in new cloth. He should also worship Indra and Śacī depicted on a vessel or a piece of cloth (*Agni P.* 268.3-5).[19] The *mantra* for the invocation of the Indra-dhvaja fuses Indra and Garuḍa-suparṇa; the *dhvaja* is called also *nārāyaṇa-dhvaja*. According to the tradition, the *śakra-dhvaja* was first established by Viṣṇu for Indra (Ib. 269.9-12).[20]

In addition to the Indra-dhvaja, which was used also for victory in war, there is mention of other banners. In one such banner, Bhadrakālī is said to be depicted on a piece of cloth, in the month of Āśvina, bright half, on the eighth day. Along with it the weapon, the bow and the *dhvaja*, the *chatra* (royal umbrella) and other insignia are to be worshipped. Keeping awake in the night, an offering is to be given the next day; this is conducive to victory (*Agni P.* 268.13-15). There is mention of the *mahāmāyāpaṭa* ("the cloth of great magic") which depicted two maidens on it (Ibid 137.16-20; see under "War").

The word *dhvaja* indicates also a mark on the head, (or it may be a banner) to indicate a sinner. Thus it is said that a brāhmaṇa-killer should stay out in the forest in a small hut; he should beg for purification, having the sign of a corpse on his fore-head" (*śavaśirodhvajam*, Ibid, 169. 1-2).[21]

The *Sk. P.* (V. 3.158.6) mentions also the gift of a *patākā* at the Saṅgameśvara *tīrtha* (holy place) on the Narmadā. The *Bhaviṣya P.* (Madhyama khaṇḍa 10.17ff-22), mentions the *Yūpa* (sacrificial post) also to be hoisted, at the newly constructed houses, gardens etc. These may be made from various trees such as *Śāla Khadira*, *palāśa*, *Keśara*, *Bilva*, *Bakula* etc. These posts may be of various shapes; or near the main post there should be others, having such figures; or the posts may be surmounted by these figures. At the tank there should be the serpent-shape, at a well one having the shape of a jar; at a garden, lotus-like, at a circular structure it should be umbrella-shaped; at the bridge, it should be dog-shaped; and at the temple of Viṣṇu it should be of the shape of a mace; at the cite of a horse-sacrifice, it should be horse-shaped; and at that of a human-sacrifice it should be human-shaped; at the '*go-yāga*' which is the cow-sacrifice or Bull-sacrifice (cf. *gosava*)[22] it should

be bull-shaped; (whether the *go-yāga* indicates *go-sava* is not clear). At a sacrifice for a new house, it should be banner-shaped;[23] where a 'thou sand-offerings' (*lakṣa-homa*) were made, it should be of a circular shape; and at the crore-offering (*Koṭi-homa*) it should have the shape of a plough). According to the *Nārada P.* (18.8-19) there is a regular vow called the 'hoisting of a banner', on the 12th bright of the Kārttika. In it the banner-staff is to be sprinkled with water with the chant of the Gāyatrī *mantra.* On the flag attached to the banner, the sun, the moon and Garuḍa are to be shown. Dhātṛ and Vidhātṛ are worshipped in two small staffs. The banner is then led to the temple of Śiva, with dance (*nṛtyaiḥ*) and the recitation of various praises (*stotra-paṭhanaiḥ*); and it is then hoisted at the entrance or at the top.

1. *RV. X.* 103.11

   अकस्माकमिन्द्रः समृतेषु ध्वजेषु ।

   which shows that on the *dhvaja,* Indra's symbol was depicted for victory.

2. Ib. VII. 85.2

   स्पर्धन्ते वा उ ह देवहूये अत्र येषु ध्वजेषु दिद्यवः पतन्ति ।

   देवहूय is the "war"

3. *Matsya P.* 263.20cd-21

   ध्वजादिरोहणं कार्यं मण्डपस्य समन्ततः ।

   ध्वजाश्च लोकपालानां सर्वदिक्षु निवेदयेत् ।
   पताका जलदाकारा मध्ये स्यात् मण्डपस्य तु ।।

4. Ib. 147.46-48

   तारकस्याभवत् केतू रौद्रः कनकभूषणः ।
   केतुना मकरेणापि सेनानीर्ग्रसनोऽरिहा ।

   पैशाचं यस्य वदनं जम्भस्यासीदयोमयम् ।
   खरं विधूतलाङ्गूलं कुजम्भस्यावसद् ध्वजे ।।

   महिषस्य तु गोमायुम् (:?) केतोर्हैमं तथाभवत् ।
   ध्वाङ्क्षं ध्वजे तु शुम्भस्य कृष्णायोमयमुच्छ्रितम् ।।

5. *Agni P.* 96.10
कुमुदः कुमुदाक्षः (च) पुण्डरीकोऽथ वामनः ।
शङ्कुकर्णः सर्वनेत्रः सुमुखः सुप्रतिष्ठितः ।।
ध्वजाष्टदेवताः पूज्याः पूर्वादौ भूतकोटिभः ।।

6. Ib. 61.33
क्षौमाद्यैश्च ध्वजं कुर्याद् विचित्रं वा एकवर्णकम् ।
घण्टाचामरकिङ्किण्या भूषितं पापनाशनम ।।

7. Ib. 35
ध्वजे चार्धेन विज्ञेया पताका मानवर्जिता ।
विस्तारेण ध्वजः कार्यो विंशदङ्गुलसन्निभः ।।

8. Ib. 45[cd]-46
ततो ध्वजं गृहीत्वा तु यजमानः सबान्धवः ।

दधिभक्तयुते पात्रे ध्वजस्याग्रं निवेशयेत् ।
ध्रुवाग्रेण फडन्तेन ध्वजं मन्त्रेण पूजयेत् ।।
For the ध्रुवाग्र मन्त्र cf. *RV* X. 173.5,
ध्रुवं ते राजा वरुणो ध्रुवं देवो बृहस्पतिः *etc*; also 6.

9. Ib. 50[cd]
स्वर्गंच्छेद्ध्वजदानात्तु भुवि राजा बली भवेत् ।

10. Ib. 95.30[cd]
इन्द्रायुधोपमा रक्ता कृष्णा धूम्रा शशिप्रभा ।

Ib. 31[ab]
शुकाभा हेमवर्णा च पताका स्फटिकोपमा ।

11. The actual number comes to nine, but the text says that they are ten (*daśaite*). The mistake is cleared later at v. 19 by adding once more, Indra, that is said to be of 20 cubits.

12. *Agni P.* 61.18
कुम्भाण्डवेदिबिम्बानां भ्रमणाद्वायुनाऽनघ ।
कण्ठस्यावेष्टनाज्ज्ञेयं फलं कोटियुगं ध्वजात् ।
Ib. 19[ab]
पताकां प्रकृतिं विद्धि दण्डं पुरुषरूपिणम् ।

13. Ib. 28
प्रासादस्य प्रतिष्ठां तु ध्वजरूपेण मे शृणु ।
ध्वजं कृत्वा सुरैर्दैत्या जिताः शस्त्रादिचिह्नतम् ।।

14. Ib. 29
अण्डोर्ध्वं कलशं न्यस्य तदूर्ध्वं विन्यसेद् ध्वजम् ।

15. The *Mb.*Drona 105.10,11 mentions various figures on banners; for example the banner of Aśvathāman was showing a tail of a lion.

16. also *Sk. P.* II 2.25.9
श्री वासुदेवस्य रथो गरुडध्वजचिह्नितः ।
पद्मध्वजः सुभद्रायाः ।।

For the story of Subhadrā and her mare-face see Ibid VI. 84.4.15 ff.

17. *Sk. P.* I. 2.38.20
नभस्यविमले पक्षे, संप्राप्ते हरिवासरे ।
शयितस्य जगद्भर्तुः परिवर्तनम;

This was prior to the final getting up on the eleventh, *prabodhinī ekādaṣī* in the bright half of Kārttika. This is about the middle of the total period of sleep of 4 months.

18. See ref. to *RV.* above. The *Rām*, Yuddha, 44.7, demons smashing banners on the side of Rāma; Ib. 109.11-13, where Nīla smashes the banner of Rāvaṇa; 96.41 a hawk falling at the banner indicating evil for Rāvana.

19. *Agni P.* 268.5[cd]
यजेद्वस्त्रादिसंवीतं *घटस्थं सुरपं शचीम् ।

*पटस्थं is the v. r.

20. Ib. 269.9[cd]
शक्रकेतो महावीर्य सुपर्णस्त्वामुपाश्रितः ।

Ib. 10
पतत्रिराड् वैनतेयः तथा नारायणध्वजः ।
काश्यपेयोऽमृतहर्ता नागारिर्विष्णुवाहनः ।।

Ib. 11
अप्रमेयो दुराधर्षो रणे वारिसूदनः (वा-अरिसूदनः) ।

The *Viṣṇudharmottara P.* (II. 160.11) has चैवारिसूदनः which appears to be correct in view of the metre.

Ib. 12
गरुत्मान्मारुतगतिः त्वयि संनिहितः स्थितः ।
विष्णुना देवदेवेन शक्रार्थं स्थापितो ह्यसि ॥

cf. *Bṛhatsamhitā* 43, for other things attached onto the Indra-dhvaja; see *Mb.* Adi. 63.18-19.

According to the latter Vasu Uparicara started this practice. The *mantra* noted above appears also, with negligible difference at *Viṣṇu. Dh. P.* II. 160, as noted above; the earliest indication of the Indradhvaja is at *RV.* X. 152.2.

21. For this custom and meaning of dhvaja See—Manu Sm. IX. 237.
स्तेये च श्वपदं कार्यम ।
where even the dog's paw figures as a *dhvaja*.

22. Go-sava was a type of sacrifice wherein the sacrificer acted as a bull during its period. He would drink, eat like a bull; also have sex-relations with mother or sister. See under "Sacrifice".

23. *Bhaviṣya P.* Madhyama khaṇḍa. 19-21

सर्पाकारस्डतागे च कूपे कुम्भाकृतिर्भवेत् ।
आरामे पद्मपुष्पाभः छत्राकारस्तु मण्डले ॥

कुर्याच्छ्रुनाकृतिं सेतौ विष्णुगेहे गदाकृतिम् ।
अश्वाकारं चाश्वमेधे नरमेधे नराकृतिम ॥

गोयागे च वृषाकारं गृहयागे ध्वजाकृतिम ।
श्मशानगोप्रचारार्थं चैत्यवृक्षालयोत्तमाः ॥

Bath : Various details have been recorded by the Purāṇas. Ritual bath is on a different level from the daily ordinary bath. The *Agni P.*, in the context of a bath for performing worship, states that one should take in his palms earth thrice, muttering the *mantra* with eight letters (*aṣṭākṣara-mantra=śrīvāsudevāya namaḥ*) and the *simha-japa*; then with the Vāsudeva-japa, one should contemplate a holy water-place (*tīrtham*) in the earth and should smear the same on the various limbs. With the contemplation of the *agha marṣaṇa* ("the sin-washer"=*RV.* X. 190)[1], he should wear the garment, wiping all water; with the *nārāyaṇa*-hymn (*RV.* X. 90, *i.e.* the *puruṣa-sūkta*) he should inhale breath and release it; then contemplating the god Hari, and muttering the twelve-lettered *mantra* (*aum namo bhagavate vāsudevāya*) he should offer the *arghya* of water. Muttering the names of others and offering (water) to them in

devotion, including the manes, and (respected) men and other creatures and the immovables, he should sip water. Then being of an inward disposition (*ātmani samhṛtya*) he should enter the sacrificial chamber (*Agni P*. 22.3-9; also cf. Ib. 155.8-11).

The bath of the images of deities is mentioned to be with various materials—curds, milk, ghee, honey and sugar, and also with water that is made fragrant by means of flowers. It could also be with *pañca-gavya* (five produces from the cow *viz*., milk, curds, butter, cow's urine and dung), also with the essence of herbs (*Kaṣāyeṇa*), with earth, ashes and water. After bathing with the materials mentioned above, again the image should be washed with clear pure water, with the *mantra* '*dadhi-krāvṇo akāriṣam*'.[2] Bath with water, touched with the *Kuśa* grass with the *mantra* '*devasya tvā*'[3], with water touched with fruits with the *mantra* '*agna ā yāhi vītaye*' (*RV*. VI. 16.10) and with fragrant water with the *mantra* in praise of the sun (= Sāvitrī, *RV*. III. 62.10) obtains The water may be mixed with various materials such as—barley, wheat, *nīvāra* (= wild rice; *varā* in Marathi), sesame, *śyāmāka*, *śāli* (a kind of rice), *priyaṅgu*, etc. (*Agni P*. 264.8; 265.50-51; 266.7-9). Various attainments are associated with the variations in bath. Thus, a worshipper who gives the idol bath with ghee is said to gain long life; that with cow-dung riches and glory; that with cow-urine washes sin; with milk gives increased strength; with curds growth in wealth; with *Kuśodaka* destroys the sin; with *pañcagavya* he attains everything (*sarvabhāk*); the same with *śata-mūlā* (*dūrvā*); bath with water from the *cow-horn*[4] removes sin; that with water touched with *palāśa*, *bilva*, *lotus* is the 'all giver'; with turmeric, *vacā*, *mustā* destroys evils (*rakṣohaṇam*); with gold-touched water long life, growth of intellect and increase in virtuous deeds; with water touched with silver and/or copper auspiciousness; with water touched with gems success; with all perfumed water fortune; with fruit-water health; with water touched with the *dhātrī* (*āmalaka*) fruit utmost glory; with sesame and *siddhārthaka* (mustard) water-wealth; with *priyaṅgū*-touched water fortune and with water touched with red lotus, white lotus and *Kadamba* glory and strength (*Agni P*. 267.6-12).

The *Śiva P*. informs that the image of Śiva (Rudra) or the *liṅga* should be bathed with cow-milk (*gavyena-payasā*), with curds, with honey and with the juice of the sugar-cane, and also with ghee (II. 11.53-54).

The *Sk. P.* (II. 2.31.29-30) refers to the bath of Viṣṇu at the Jagannātha Kṣetra (Purī); and though no special ingredients are mentioned, the details are interesting. It is said that on the 14th day a great and beautiful platform should be prepared from straw or from wood; it should be painted with lime (*liptam-sudhayā*); or a permanent platform of stone should be prepared (*dārṣadam kuryāc cirasthāyī*). For the bath of lord Viṣṇu there should be no fraud regarding money (30^{cd} *vittaśāṭhyam na Kārayet*).

The *Agni P.* prescribes various types of baths of the idol of Viṣṇu as a curative measure for the worshipper (*Agni P.* 267.16-19). Thus, it is said, a person gets free from bile if he bathes Hari (=Viṣṇu) with ghee and milk, and by giving five offerings of green gram, he gets free from diarrhoea; by bathing it with *pañcagavya*, he gets free from gout and rheumatism; by the bath called '*dvisneha*' (explained below) he vanquishes the cough-trouble. It further states the types of bath as follows—with ghee, oil, honey; this bath is said to be "three-juiced" ('*trirasa*'); bath with ghee and water is called "twice-soft" (*dvisneha*); bath with ghee and oil is called "with dirt" (*samala*) (Ib. 18)[5]; bath with honey, sugarcane juice and milk is called "with three honeys" ('*trimadhura*'); and it is said that bath with ghee, sugarcane juice, oil and (or) honey, which is *trirasa*, is good for glory (*i.e.* if he bathes the images with these, he gets glory.[6] The magical and curative aspect of bath is stressed by the *Agni P.* further. It says, that in the case of fever or other maladies the wise man should bathe Viṣṇu and the planets (nine in number; *grahān*) at the bank of a river; and at a temple; the same in case he is tormented by Vināyaka or other planets (*grahas*); if one desires learning (he may bathe the image) in the tank or in the house; one who desires success, may bathe it at a holy place (265.1-2).

In the case of women it is said, that a woman whose foetus falls off should be made to bathe in a pond (tank) full of lotuses; and in the vicinity of the *Aśoka* tree if her children die as soon as delivered. A young woman who desires menstruation (in the event of its normal course being delayed, or at the first time) should be made to bathe in a tank (or place) full of flowers; and for one who desires a son the bath in the sea is ordained. For those who desire fortune and general well-being, bath

at the house, but in the vicinity of the idol of Viṣṇu is prescribed (*Agni P.* 265.3-4).[7] According to the *Matsya P.* (66.14-21) the following bathing-rite is prescribed for a woman whose previous child died as soon as delivered. In the seventh month of the birth of the child, or on the 7th day of any month, bright-half, this rite is to be performed. One should avoid the constellation of the birth of the child.[8] With *darbha*-grass in hand, four jars should be placed at four corners; and in the middle the fifth one without a spot be placed decorated with curds and whole rice-grains; with the chanting of a *RV*- hymn containing seven verses, whose deity is the sun, this middle jar is to be filled with holy water and jewels be placed into it.[9] The other jars are to be filled with water and herbs of all types and *pañcagavya*, with earth gathered from various places. Then seven women (with husbands living) should bathe the child with water from the jars.[10]

On the lines of the materials for bathing noted above, the *Matsya P.* says that the image of the goddess Lalitā is to be bathed with the *pañcagavya*, honey, water made fragrant with flowers (61.5-8) and the sugarcane-juice (62.1).

It is also indicated that lack of proper bath results in not being able to see Śiva. It is said that when the gods could not see Śiva on the Mandarācala, Viṣṇu asked them to purify themselves with milk-bath with a hundred jars, curds-bath with sixty-four jars, by thirty-two other offering materials, by sixteen jars of clarified *pañcagavya*, by eight of honey, and by double of water (*Vāmana P.* 36.1-11). In the case of Vināyakasnāna the *Agni P.* (266.12-13) says that after bathing Vināyaka the preceptor should take in his left hand a bundle of *darbha*-grass and in his right the *Kuśa* grass; then on the head he should pour mustard oil with the ladle (*sruva*) made from the *audumbara* tree. For bath (of the deity) the herbs and ingredients used, according to the *Agni P.* (265.14-16) are *jayantī* (barley), *vijayā* (hemp, or yellow myrobalan), *jayā*, *Śatāvarī*, *Śatapuṣpā*. *Viṣṇukrāntā*, *aparājitā*,[11] *jyotiṣmatī*, *atibalā*[12] *candana* (sandal), *uśīra* (*vāḷā* in Marathi, *khas* in Hindi), *Keśara* (saffron), *Kastūrī* (musk), *Karpūra* (camphor), *Vālaka*, *patraka* (a fragrant condiment) *tvacam*, *jātīphala* (a fragrant nut), *lavaṅga* (clove), *mṛttikā* (earth) and *pañcagavya*. For making ointment are used *gorocanā* (prepared from cow-bile), *madhūka* (*mahua* in Hindi, *moha* in Marathi),

śatāṅga, aguru, tagara, nāgakeśara, ambarī, mañjiṣṭhā, priyaṅgu, kuṣṭha plant, *brāhmī* and *pañcagavya* mixed with malt (*Agni P.* 265.6-8). At another place *Agni P.* (95.35-40) mentions some other additional ingredients—*balā, lakṣmaṇā, guḍūci, atibalā, pāṭha, sahadevā*, the powder of barley—wheat and *bilva, Kumbha-gaṇḍaka*. Further (Ib. 224.27-28) *śaileya* (benzoin or resin) *Krāntā, Cola, māmsi* and *surā* (wine) are additionally mentioned as fragrant materials for bath. Bath with water mixed with sesame and barley is also mentioned (*Padma P.*, Pātāla khaṇḍa, 94.97).

The *Agni P.* (155.4ff) mentions six kinds of bath. It states that bath in water that is on the earth itself is far better than in water drawn from a reservior. In comparison between bath in water on the earth and that in the flowing-stream of water, the latter is better; better than that is in the water in a big tank; better than that is in the river-water; water in a holy place is better than that; and the water in the Gaṅgā is the best of all. It also says that any ritual without bath is fruitless; hence bath should be taken in the morning.[13] The daily bath at the riveris described as follows : (Ib. 72. 1-19). After bath one should take hold of a sizable lump of clay, and from it he should make an elongated clod about eight *aṅgulas* long. On the bank he should place it on his head; he should purify it with a magical act with suitable utterance (*astreṇa śodhayet*). Then plucking some straw with the end he should divide it into three parts; with one part he should wash the portion from the navel upto the feet (Ib. *nābhipādāntam prakṣālya*); with the other the whole body with the *lakṣmīdīptā* (which is lustration with *RV*—Khila II.6.11, having Lakṣmī as deity) in association with the *astra* (cf. *astrābhilabdhayā lakṣmīdīptyayā*). Then closing the eyes with the palms he should submerge in water, holding his breaths, contemplating the *astra* that is brilliant like the dooms-day fire. After performing the *malasnāna* (see above, *i.e.* with oil and ghee) in this way, he should get away from water. Then performing the *astra-sandhyā* ("meditation on the *astra*") he should perform the ritual bath. With the *aṅkuśa mudrā* he should attract by his heart any of the holy water-places from among the Sārasvata (*i.e.* belonging to the Sarasvatī) etc., and depositing it with the *samhāra mudrā* (a position of palms indicating 'taking in'), he should bring the remaining portion of the earth (noted earlier) and re-enter water upto his navel; he should make three portions (of the

earth) in his left palm, facing the north. He should throw one portion to the south and one to the east seven times portion to the south, with the *astra*. Then with the vessel he should sprinkle water to the east and other quarters, for protection. Then he should take bath with fragrant water mixed with *āmalaka*, etc. After that he should have a *bhasma-snāna* from head to feet with *'huṁ-phaṭ'*.

The *Sk. P.* (V. 3.177.11-12) describes five types of bath. The first is the *Āgneya*, and it is performed with the *ashes*; the second is the Vāruṇa, and it is in water with a dip; the third one with the *mantra* '*āpo hi ṣṭhā*' (*RV.* X.9.1) is the Brāhma; the fourth one is the Vāyavya and is performed with the dust from the cow (*i.e.* hoof of a cow), the fifth and the last is called *'divya'* (divine) and it is equal to the one in the Water of the Gaṅgā when taken at the sun-rise.[14]

Among other occasions for bath, the *Sk.P.* (IV. 40.129-130) mentions the following—when the food is not properly digested, at the sunrise, at vomitting, after shave, after coitus, after a bad dream, and on touching a vile person. In these conditions only simple bath is enjoined. But one should enter water along with his clothes if he touches the following objects - a tree standing as a monument on a cremation place, cremation-place, a *yūpa* (sacrificial post, presumably after the sacrifice), a person who subsists on the *Śiva-nirmālya* (remains after food offered to Śiva) and a person who sells the Vedas.[15]

Bath in the Kārttika is perfect; but if one cannot take (cold-water) bath for the whole of that month, he should take it at least on the 13th, 14th and the 15th of the bright-half; and with cold water. If one takes bath with hot water on the three days noted above he goes to the Raurava hell (*Sk.P.* II. 4.36.3-6).[16] According to another belief, all deities of the holy water-places stand out of the holy-water places, after sunrise upto six *ghaṭikās* in the month of Vaiśākha. Those who do not go to those holy water-places uptil that time are cursed by them; hence one should take bath at the holy-water places till that time from the sun-rise (*Sk. P.* II. 7.1.24-26).[17]

Bath in the cāturmāsya (four months of the rainy season) : According to the *Sk. P.* (VI. 233. 26ff) during the cāturmāsya the god Viṣṇu stays in water. Hence bath with (pure, unmixed) water is good during this period. It is ordained that one should not take bath, during this period, at night nor in the evening, except when there is an eclipse; for such a bath does not purify; nor should one take bath with hot or heated water during this period (Ib. 32-33).

According to the *Padma P.* (Uttarakhaṇḍa 119.30-32), bath is of the following four types-Wind-bath is the bath with the dust from a cow's feet, Vāruṇa bath which is in the sea etc., Brāhma bath that is accompanied by various *mantras* chanted by the brāhmaṇas, and the divine bath which is with the rain-water or the sun-bath. Bath with *mantras* is enjoined for the three upper varṇas; but for the Śūdras and women bath without *mantras* is enjoined.[18] At another place the same text (*Padma P.* Sṛṣṭi-khaṇḍa, 44.4-7) mentions five types of bath, which are about the same as noted above (cf. *Sk. P.* V. 3.177.11-12). In addition it mentions bath with water touched by (or mixed with) the leaves of Tulasī (*basil*), Śālagrāma (see under "stones"), that from the horn of a cow and that which is touched by the feet of a brāhmaṇa. The *dhātrī-snāna* (*i.e.* bath with water mixed with the *āmalaka*-fruit) is also enjoined on the 11th bright of the month. In a variety of this type of bath the juice of this fruit is smeared to the body prior to bath; but eating of this *dhātrī*-fruit or a bath with it on a Sunday is *taboo*; it is said that if a person does so he loses all his wealth—wife etc. (*Padma P.* Sṛṣṭikhaṇḍa 58.7-25).[19]

The most popular type of bath seems to be that which is with clay or mud (*Sk. P.* VII. 4.6.12) in which clay is smeared to the whole body prior to bath (*Liṅga P.* I. 8.32 cf. *ādehāntam mṛdā lipya*). Clay-bath five or six times at a stretch is also prescribed with an invocation to the earth (=mud) to remove all sin (*Padma P.* Pātālakhaṇḍa, 89.21-23).[20] Bath with ashes is also enjoined in the context of the worship of the Śiva-liṅga, wherein, with various names of Śiva, the ashes are to be smeared on various limbs. Thus—"The lord of all lores" (*īśānaḥ sarvavidyānām*) on head; "*tatpuruṣāya vidmahe*", in the mouth; "*aghore-bhyo atha ghorebhyaḥ*" on the chest; "*Vāmadevāya namaḥ*" on the

genital organ; "*sadyojātam prapadyāmi*" on the feet; on the whole body (see under "Ashes"). A special type of bath is that in which bath with gold or silver placed on the head is enjoined. Gold is prescribed at a holy place called Ṛṇamocana in Prabhāsa which releases one from the debts (*Sk. P.* VII. 1.221.16 *hiraṇyam mastake datvā*); and with silver at the Lakṣmīhrada in Prabhāsa (VII. 4.9.8-10). Oil-bath with 'Viṣṇu-taila' (from the herb called Viṣṇukrānta) is enjoined in the context of the worship of Gaṇeśa (*Brahmavai P.* I. 13.19). A person who takes food without bath is said to eat pus (*Sk. P.* VII. 1.207.35 *asnātāśī mallam bhuṅkte*). The *Bhāg. P.* (X. Uttara. 75.8-20) gives a graphic description of the sacrificial bath (*i.e. avabhṛtha*, which is the concluding bath) of the King of the Cedis. At this time various musical instruments sounded (namely drums, conches, *paṇava*, *dhundhu*, *yānaka* and *go-mukha*). Female dancers danced on the vocal music sung by group-singers. Prior to bath they applied to their bodies saffron-paste, sandal-paste, oil and milk of cow, along with turmeric. Malt mixed with *pañcagavya* (cow-dung, urine etc. see under "Cow") is mentioned to be used for auspicious bath (*Agni P.* 265.8[ab] *pañcagavyam saktumiśram udvartya snānam ācaret*). The *Varāha P.* (211.26) records a bath with water mixed with jewels dropped from an unbroken leaf of a lotus, or a lotus-leaf without holes, for getting rid of sins (*acchidrapadma-pātreṇa sarva-ratnodakena tu.*)

1. The Rṣi of the hymn is Aghamarṣaṇa and the hymn has only three verses.

   i. ऋतं च सत्यं चाभीद्धात्तपसोऽध्यजायत ।
   ततो रात्र्यजायत, ततः समुद्रो अर्णवः ॥

   ii. समुद्रादर्णवादधि संवत्सरो अजायत ।
   अहोरात्रानि विदधाद्विश्वस्य मिषतो वशीं ॥

   iii. सूर्याचन्द्रमसौ धाता यथापूर्वमकल्पयत् ।
   दिवं च पृथिवीं चान्तरिक्षमथो स्वः ॥

2. The *mantra* is *RV.* IV. 39.6; usually in the ancient rites, this *mantra* was used at the horse-sacrifice; but later in the rites of bath where the word *dadhi* occured. In reality there is no connection of *dadhi* (curds) and *dadhikrāvṇaḥ* (Gen. of dadhikrāvaṇah). The first variation of this type is seen at *Āsv. Śr.S.* (VI. 12) where it is enjoined at eating curds at ritual. Dadhikrāvan is the solar horse, and in *dadhi* there is the sense of "taking" (*Nir.* II. 26).

3. *Vāj. Sam.* I. 10

देवस्य त्वा सवितुः प्रसवे अश्विनोर्बाहुभ्यां
पूष्णो हस्ताभ्याम् । अग्नये त्वा जुष्टं गृह्णामि ।

This mantra is for the offering. The Purāṇa seems to mistake the *mantra*; the Vedic mantra for grass is *Vāj. Sam.* I. 3

वसोः पवित्रमसि······ । देवस्त्वा सविता पुनातु,
वसोः पवित्रेण शतधारेण सुप्वा कामधुक्षः ।

Anyway, the *mantra* indicated by the Purāna is prescribed in the Vedic ritual for taking anything.

4. Sprinkling from horn is auspicious; and it is a widely known custom. See under "Horn".

5. *Agni P.* 267.18

घृतं तैलं तथा क्षौद्रं स्नानं तु त्रिरसं परम् ।
स्नानं घृताम्बु द्विस्नेहं समलं घृततैलकम् ।।

6. Ib. 19

क्षौद्रमिक्षुरसंक्षीरं स्नानं त्रिमधुरं स्मृतम् ।
घृतमिक्षुरसं तैलं क्षौद्रं च त्रिरसं श्रिये ।।

7. *Agni P.* 265.3-4

पद्मिन्यां स्नापयेन्नारीं गर्भो यस्या स्त्रवेत्तथा ।
अशोकसन्निधौ स्नायात् जातो यस्या विनश्यति ।।

पुष्पार्थिन्याश्च पुष्पाढये पुत्रार्थिन्याश्च सागरे ।
गृहे सौभाग्यकामानां सर्वेषां विष्णुसन्निधौ ।।

8. *Matsya P.* 66. 14-15[ab]

जातस्य मृतवत्सायाः सप्तमे मासि नारद ।
अथवा शुक्लसप्तम्याम् एतत्सर्वं प्रशस्यते ।।

बालस्य जन्मनक्षत्रं वर्जयेत्तां तिथिं बुधः ।

9. Ib.21-

सप्तर्चेन सौरेण, तिथिर्तोयेन पूर्णं रत्नसमन्वितम् ।

10. A similar bath, but for a woman who is issueless is ordained, so that she may get a child. See Masani, R. P. '*Folk-lore of Wells*', Bombay, 1918, p. 66, Custom from the Baluch Hindus.

11. This name is given to many plants; here probably it indicates the *dūrvā*; it also indicates *āsana, āsana-parnī, śephālikā* etc.

12. *Sidomia cordifolia* and *Rhombifolia*.

13. *Agni P.* 155.4[cd], 5, 6[ab]

अस्नातस्याफलं कर्म प्रातः स्नानं चरेत्ततः ।

भूमिष्ठमुद्धृतात्पुण्यं ततः प्रस्रवणोदकम् ।
ततोऽपि सारसं पुण्यं तस्मान्नादेयमुच्यते ।।

तीर्थतोयं ततः पुण्यं गाङ्गं पुण्यं तु सर्वतः ।

14. *Sk. P.* V. 3.177.11-12

आग्नेयं भस्मना स्नानम्-अवगाह्य च वारुणम् ।
'आपो हि ष्ठे' ति च ब्राह्मं वायव्यं* गोरजः स्मृतम् ।।

सूर्ये दृष्टे तु यत्स्नानं गंगातोयेन तत्समम् ।
तत्स्नानं पञ्चमं प्रोक्तं दिव्यं पाण्डवसत्तम ।।

*The domesticated beasts are said to be *Vāyavya*, "having the wind-god as deity"; cf. RV. X. 90.8[cd] and also *Taittirīya Br.* III. 2.1.3

15. *Sk. P.* IV. 40.129-130

अजीर्णेऽभ्युदिते वान्ते श्मश्रुकर्मणि मैथुने ।
दुःस्वप्ने दुर्जनस्पर्शे स्नानमेव विधीयते ।।

चैत्यवृक्षं चितिं यूपं शिवनिर्माल्यभोजिनम् ।
वेदविक्रयिणं स्पृष्ट्वा सचैलो जलमाविशेत् ।।

16. *Sk. P.* II.4.36.5[cd], 6[ab]

उष्णोदकेन यः स्नायात् कार्त्तिक्यादिदिनत्रये ।

रौरवं नरकं याति यावदिन्द्राश्चतुर्दश ॥

17. *Sk. P.* II. 7.1.24[cd], 25, 26

तीर्थादिदेवताः सर्वा वैशाखे मासि भूमिप ॥

बहिर्जलं समाश्रित्य सदा सन्निहिता नृप ।
सूर्योदयसमारभ्य यावत्षड्घटिकावधि ॥

तिष्ठन्ति चाज्ञया विष्णोर्नराणां हितकाम्यया ।
तावन्नागच्छतां पुंसां शापं दत्त्वा सुदारुणम् ।
स्वस्थानं यान्ति देवेन्द्र तस्मात्स्नानं समाचरेत् ॥

one *ghaṭikā*=24 minutes; six *ghaṭikās*=24×6=144 mts=2 hrs, 24 mts.

18. *Padma P.* Uttara. 119.30, 31, 32[ab]

वायव्यं गोरजः स्नानं वारुणं सागरादिषु ।
ब्राह्मं ब्राह्मणमंत्रोक्तं दिव्यं मेघाम्बुभास्करम् ॥

स्नानां चैव सर्वेषां विशिष्टं तत्र वारुणम् ।
ब्राह्मणः क्षत्रियो वैश्यो मन्त्रवत्स्नानमाचरेत् ॥

तूष्णीमेव हि शूद्रस्य स्त्रीणां च गजगामिनि ।

The *Liṅga P.* I. 25.8 mentions three types of bath *viz.* Vāruṇa, Āgneya and Mantra-snāna.

19. *Padma P.* Sṛṣṭi, 58.7

एकादश्यामुभे पक्षे धात्रीस्नानं करोति यः ।
सर्वपापक्षयं याति विष्णुलोके महीयते ॥

Ib.17

स्नात्वा धात्रीद्रवेणैव पूजयेद्यस्तु माधवम् ।
सोऽभीष्टफलमाप्नोति यद्वा मनसि वर्तते ॥

Ib. 25

यस्तु स्नाति तथाश्नाति धात्रीं च रविवासरे ।
आयुर्वित्तं फलत्रं च सर्वं तस्य विनश्यति ॥

cf. also Ib. 30; 67.

20. The *mantra* is - *Padma P.*, Pātāla khaṇḍa. 89.22-23

अश्वक्रान्ते रथक्रान्ते विष्णुक्रान्ते वसुन्धरे ।
मृत्तिके हर मे पापं यन्मया पूर्वसंचितम् ॥

उद्धृतासि वराहेण विष्णुना शतबाहुना ।
नमस्ते सर्वलोकानां प्रभवारणि सुव्रते ॥

Beasts and other Creatures : (For the creation of various beasts see also "Body-birth"; "Birth unusual").

General

Beasts and other creatures are variously mentioned in the Purāṇas. From the height of the beasts to the belief regarding their being seen at particular events we have varied information. The *Brahmāṇḍa P.* (I. 2. 32.11-13) gives the height of the various beasts and of the humps in certain cases. It says that the hump of the beasts is seventy-six *aṅgulas* (Ib. 11[a] *ṣatsaptaty aṅgulāḥ*); the height of an elephant is eight hundred *aṅgulas* (Ib. *aṅgulāṣṭa-śatam*). The same *P.* (II. 3. 38.32-33) says that chance-meeting of the following beasts when starting on a journey or advance is an ill-omen : the alligator, the hare, porcupine, tortoise, hawk, bear (*bhallūka*), a diseased bull and a fox crying on the right hand. The *Agni P.* (294.40) says that seeing a fox is a bad omen; while if an elephant is seen it is a good omen (Ib. 38). According to the *Śiva P.* (II. 15) the fox, the owl, the dog and the donkey are bad omen. According to the *Garuḍa P.* (I. 60.12) if on the right side a deer, a serpent, a monkey, a cat, a dog, a pig, birds, an ichneumon, and a rat are seen at a journey, it is a good omen.

Some of the beasts are associated with particular deities. A sacrificial beast (mostly a bull) is identified with Rudra and is addressed to as such—"This lump (body) is created from Śiva; it has attained the state of Śiva; get up O Beast! You are not un-holy; you are, indeed extremely holy. As Rudra-īśa is the creator of the world and also its end, as he is beyond the world, so you are Rudra, O Beast" (*Brahmāṇḍa P.* II. 4.6.69-70).[1] At various vows beasts in metal are mentioned to be gifted to the brāhmaṇa. At the Vīravrata (a vow of heroism) if a person gives a lion of gold he reaches the domain of Śiva (*Matsya P.* 100.28); if in the vow of *ahimsā* a deer in gold is given he obtains the virtue of having performed the Horse-sacrifice (Ib. 35). In the vow regarding Vināyaka on the bright 4th day one should fast in the day and take food in the night. After one year is complete, an elephant of gold should be given (Ib. 41). The same *P.* states that the theft of an elephant, a horse, a cow and a bull or a gift of these not belonging to himself is censured. Persons who do this sin do not go to heaven; on the contrary they get tormented in the hell (Ib. 108.22-23). In preparing idols and in iconography, the fire-god, Agni, is to be shown as riding a goat (*Matsya P.* 260.11 *jvālā-vitāna-sañyuktam ajavāhanam ujjvalam*); while at left of Madana, the god of love, is to be shown an infatuated ass (Ib. 55).[2] The goat is associated with Prajāpati Dakṣa also. The *Śiva P.* (II. 42.26) informs that when Śiva cut off his head, the head of a hornless goat (*bastasya śiraḥ*) was fixed on his body (also see under "Dakṣa"). Beasts are said to have been born from the various parts of the body of Brahmadeva. From his chest are born the sheep, from the mouth the goats, from the stomach the cattle (cows and bullocks), from feet the horses and so on (*Viṣṇu P.* I.5.46ff). In this respect, an interesting account about the boar, which is rather unique, is that Aditi anointed her body with the earth that was dug up by the boar, with the desire of conception (*Bhāg. P.* VIII. 16.24-27).

It was customary to keep in the stables the following beasts for the welfare of the horses—the cock, monkeys, especially the apes, a cow with her calf and goats (*Matsya P.* 216.21-22).[3]

Buffalo : See under "Buffalo"

Cat : The *Cat* figures in a myth which says that Indra took the form of a cat and ran away after seducing Ahalyā in the guise of her husband

the sage Gautama, and learning that the latter arrived (*Brahma P.* 87.52[ab]). According to the *Garuḍa P.* (I.178.9) Cat is used in a magical rite. For it, the blood of a wild cat is to be offered in the Rudra-fire, along with the oil of Karañja; the soot there-from is to be collected in a lotus-leaf. If the soot is applied as an ointment in the eyes, one gets invisible.[4] According to the *Liṅga P.* (I.85.54) to keep a Cat in the house is censurable. It is said that such a person is like an *antyaja* (lower than a śudra). A person who gives food to a cat (domesticated) along with the brāhmaṇas is equally sinful[5] according to this *purāṇa.* A person who touches the cat (and other beasts such as a goat, horse, camel etc.) is said to be devoid of glory (Ib. 53). It is said that when Akrūra went to bring Kṛṣṇa with him, he saw many auspicious objects on the way, one being the cat (*Brahmavai P.* Śrīkṛṣṇakhaṇḍa 70.28[cd]).

Chameleon (*Śaraṭha*) : It is said that if a *Śaraṭha* having three colours suddenly climbs to the head of a person, his life gets shortened by six months (*Sk. P.* IV. 42.19).[6]

Cow-Bull : The cow and bull figured at the ritual of the manes. The *Matsya P.* (18.14[ab]) says that a bull should be released at Gayā and a tawny cow should be gifted away.[7] It also says the release of a black bull is equal to the performance of the horse-sacrifice.[8] (Ibid., 22.6[cd]). The cow is said to be auspicious at the back (anus and vagina—*Sk. P.* IV. 40.46[ab]—*gāvo medhyāstu pṛṣṭhataḥ*, cf. Cow-urine and cow-dung); (see under "Cow" "Bull" "Buffalo").

Deer : The deer does not have any belief associated with it; but mythically it is brought in the story of King Svarāṣṭra. The king passionately touched a female deer; and the touch resulted in the female deer getting pregnant. In fact the female deer was his own wife Utpalāvatī in her former life. The child born was Tāmasa Manu (*Mārk. P.* 74.15-18; 42).[9] Likewise Svārociṣa, the son of Kali and Varūthinī, had sex-union with a forest-deity in the form of a deer (*mṛgī*) (For details see *Mārk. P.* 66. 12ff cf. the story of Jaḍa Bharata in *Bhāg. P.* V. 8.27-31). Due to his excessive love for the young one of the Deer, Jaḍa Bharata was born as a deer (Ib.).

Dog : According to the *Agni P.* (264.25-26) a ball (of rice) is to be given to a dog with a *mantra*, "the two dogs Śyāma and Śabala are

born in the family of Vivasvant; to them I give the *piṇḍa*; may they protect me in the way always". The dogs are thought also to be destroyers of sin (Ib. 27). Good and bad omens are associated with dogs. A dog seen at the left of the army-camp is indicative of death. If a dog barks at the royal palace (*indrasthāne*) of a king, at the *gopura* of the chief of the city, and in the inner apartment of a house-holder, it portends death (*Agni P*. 232.14). But if a dog smells the left part of the body of a person, it is conducive to success in endeavour; if the dog smells the right part, it brings fear; the same is the case if he smells the left arm (Ib. 15). If a dog comes facing at the time of departure or journey, then it ruins the journey being an evil spirit (Ib. 16). If he sits or stands in the way (*mārgāvarodhakaḥ*) it indicates thieves. If he faces with a bone in his mouth, it portends loss of gain, and if he has a string or a strap of cloth in his mouth, he portends sin (Ib. 17). If he has a shoe or sandal in mouth, or flesh in mouth, he is conducive to wealth (*dhanyaḥ*); but if he has any inauspicious thing or a hair in mouth, it is a sign of misfortune (Ib. 18). If he comes ahead after passing urine, it portends fear for the man who sees him thus; but if, after passing urine he goes away to an auspicious place or a tree, it portends auspiciousness for the person who sees him thus (Ib. 19-20[ab]). The mouth of a dog is said to be pure (as, in hunting the dog catches the prey in mouth; *Agni P*. 156.10).

There is an indication that the dog was sacrificed for getting rain (*RV* IV. 18.12f), though the legend (of Viśvāmitra) hides the point and stresses the fact that dog's flesh was eaten and sacrificed for quenching the hunger. According to the *Brahma P*. (93.8ff) Viśvāmitra asked his disciples to bring something to eat. They wandered and saw a dead dog, and told Viśvāmitra. The latter asked them to cut the dog's flesh, to clean it with water, to cook it and offer it into the fire; after offering it to the sages, manes, and to the guests and the elderly persons they would eat it up.[10] Now, when the offering was being prepared, Indra took the form of a hawk and carried away the boiling pan filled with the dog's flesh and replaced it by a pan full of honey for Viśvāmitra. But Viśvāmitra did not want to have the honey-vessel for himself. He rebuked Indra, who instantly called the clouds and released rain, by which the people were happy.[11]

The dog was also auspicious; thus the *Sk. P.* (V. 3.205.2) mentions a 'bitch-place' (*Kurkurītīrtha*) on the Narmadā, where whatever one desires is granted by the supreme goddess Kurkurī (*deveśī kurkurī tīrtha-devatā*).

Donkey : According to the *Agni P.* (315.13-14) if the dust from a donkey be collected. and thrown in the night on somebody's bed, it results into hatred.[12] Donkey is shown, traditionally, to the left side of the idols of Kāma, the god of love. (*Matsya P.* 260.55[d] *kharaḥ kāmāturas tathā.* see under "Gods"—'Kāma').

Elephant : The elephant, the mountains, the clouds and the cobras were all believed to belong to one family, and were thought to be born from Water (*Brahmāṇḍa P.* I. 2.22.48).[13] Elephants were believed to be posted at the four quarters. The *Brahmāṇḍa P.* (II. 3.7.286ff-327) records an interesting myth regarding the four quarter-elephants. According to it, Prajāpati split the cosmic egg of *Mārtaṇḍa* into two halves, which were a great force in themselves. After placing them into (his) navel, he gave them to Irāvatī, and inserted them into her womb with a desire for birth (Ib. 290, *udare praveśayāmāsa tasyāḥ sā jananecchayā*). From Irāvatī were born four mighty royal elephants, honoured by the people, and fit to be mounted upon by gods. They were—Airāvaḥa, Kumuda, Añjana and Vāmana. Of these the first was of the colour of the white cloud and having four tusks (Ib. 327[ab], *śvetābhrābhaś caturdantaḥ*). The typical internally twisted tongue of these elephants was due to the curse of Agni, the fire-god. Likewise, due to the curse of the gods their testicles are concealed (Ib.353 *gūḍha-muṣkatā*) and their power is inconceivable. The *Agni P.* (287.1ff) gives some details of the various characteristics of the elephants—those who have a long trunk and deep breath are forbearing.[14] Those who have twenty or eighteen nails and emit rut in the winter season, whose right tusk is turned up, have the roar like the cloud-thunder, have spacious ears and have tiny dots on the skin, should be kept (in stables); those that are short in size should not be so kept as they are of bad characteristics (Ib. 2-3).[15] The female elephants that have a foetus in their side, also an infatuated elephant and an elephant that is endowed with (good) colour, prowess, strength, form, lustre, dash and speed (such an elephant is called "established

in the seven") defeat the enemy (Ib. 4-5).[16] As the elephants are a great glory for the army and the camp (Ib.5^{cd}), it was necessary to perform the pacificatory rites for them.

The pacificatory ceremony for the elephants is described in detail in the *Agni P.* (291.5ff). The elephants are conducive to prosperity if sprinkled over by pacificatory water (Ib. 5). The pacificatory ceremony of the elephants should be accomplished in the array of the army in the shape of a crocodile or shark, (or other aquatic animal) outside the town and to its north-east (Ib. 5^{cd} *makarādau ca aiśānyām nagarād bahiḥ*). On a raised platform, or on a lotus, Viṣṇu is to be worshipped, and in the pollen Lakṣmī is to be worshipped. Likewise Brahmā, the Sun (Bhāskara), the earth, Skanda and Ananta are also to be worshipped. Among other deities are Śiva, Soma, Indra, Aśvins, and the Rudras. Also to be worshipped are various weapons. The astrologer should, then, mount upon the (selected) elephant and whisper in his ear—"You have been selected as the 'Śrīgaja' by the King; you are the chief among his elephants; you have to protect the King in war and on march, and also in the home (*i.e.* in his home-country)" (Ib. 15-20).[17] When thus the elephant is consecrated, the king should mount it in an auspicious moment; and all others, with their weapons, should follow him. The King should worship the quarter-guards (*dik-pālān*), Baladeva-serpent, earth and the Sarasvatī at their proper places. In the midst he should worship the drum (*ḍiṇḍima*); and, after offering to the fire, he should give a jar full of some juice to the brāhmaṇa (21-23).

For keeping the elephant healthy the following is enjoined by the *Garuḍa P.* (201.35-39). The administrator, being without food, should fasten in between the tusks of the elephant, a garland, *vacā* (a kind of root) and the *mustard*, duly consecrated with the *mantras* by the learned (*vaidyaiḥ*).[18] The images of the gods Sūrya (the sun), Śiva, Durgā and Viṣṇu (attached to the elephant; or placed round his neck?) are bound to protect the elephant.[19] *Bali* should be offered to the creatures and the elephant should be bathed with four jars. He should be given food that is consecrated with *mantras* and ashes should be strewn over him (Ib. 37). The *bhūta-rakṣā* (ashes for avoiding ghosts) is auspicious and always protects the elephant. The 'three-fruits' (*triphalā i.e.* the myrobalans-*harītakī*, the *bṛhati*-nut—*behaḍā* in Marathi, *beharḍā* in Hindi

and the *āmalaka*, (*Emblic myrobalan, Emblica officianalis*; all dried and powdered and mixed together, black rock-salt being added to it), the *pañcakola* (five spices taken together, cloves, cardamum, *jāti-phala*, *jātipatrī* and one more), *daśamūla*, *viḍaṅgaka* (*Vāvaḍiṅga* in Marathi), *śatāvarī*, *guḍuci* (*guḷavela*, in Marathi), the margosa-fruit (*nimbavāsaka* and *Kimśuka* are useful; and decoction (*Kaṣāya*) of these is useful for curing the disease of the elephant.

The white elephant and a white horse seen at the time of journey are auspicious (*Sk. P.* II. 2. 11.55).

Among the gifts to be given at religious vows was that of *hastimeru*, *i.e.*, 'a replica of the mountain Meru, looking like an elephant', along with other replicas of twelve mountains and three men (*Agni P.* 212. 24-25).[20] The *Agni P.* (125.47) mentions the use of an elephant made of clay for the purposes of sorcery. It states that a clay-elephant be prepared with all characteristics and the enemy should be placed under his foot. This will thwart the enemy.[21]

Fish : Fish is generally mentioned to be eaten except by a Brāhmaṇa, according to the *Brahmavai. P.* (Prakṛtikhaṇḍa 23.37, see under "Food and Eatables"). But we have reference to three-eyed fish in the Gaṅgā near Saṅgāleśvara. It is said that in ancient times some sages cursed Lord Śiva for certain acts they did not approve of. But, the result was that, thereby the whole world got sad and joy went away from it. The sages realized their folly and performed great austerities at Saṅgāleśvara. Lord Śiva was pleased and made them fish with three eyes (like himself), giving them the Gaṅgā as abode (*Sk. P.* VII. 1.304.1-30). At another place it is mentioned that near a place called Ṛṣi-tīrtha on the bank of the river Nyaṅku, there is a god called Trilocana ("Three-eyed", different from Śiva), where the fish have three eyes (Ib. 225,1; 2[a] *trinetrā matsyakā yatra*).

Fox : Good and bad omens are associated with the female fox. According to the *Agni P.* (263.28[b]) if a female fox is seen at the rise of the day, it is a bad omen. According to the *Vāmana P.* when Śiva and his troup (*gaṇas*) marched against Andhakāsura, a female fox was seen on the left giving out an agreeable sound and it was a good omen.[22] The male wolf, along with the lion, is said to be the vehicle of the goddess

Gaurī (*Agni P.* 326.12 *simhasthā vā Vṛka-sthā vā*). The belief in the female wolf seen at the sun-rise being inauspicious is supported by the *Sk. P.* (I. 2.55.79-80) which says that, a person towards whom a female fox advances or goes against or around yelling, at the sun-rise; is sure to die.[23]

Goat : The goat, especially the she-goat is important in the ritual of the manes. The oblation to the manes may be given in fire or in the palm of a brāhmaṇa, or in the ear of the she-goat, or that of the horse, or in a cow-shed or near a water-place (*Matsya P.* 15.31-32);[24] but, the milk of the sheep or of a she-goat was not to be offered to the manes (Ib. 37[bc]).[25] According to the *Kūrma P.* (II, 20.18) the place where a *śrāddha* for the manes is to be performed has to be purified. For this purpose it is ordained that the place should be strewn with sesame seeds and goats should be tied all over the place; thereby everything polluted by the evils gets purified.[26] The mouth of the goat and of the horse is said to be pure (*Agni P.* 156.10[b] *śuddham aśvājayor mukham*; *Sk. P.* IV. 40.46[ab] *aśvājayor mukham medhyam*).

From the medicinal point of view the urine of a hornless goat is praised. According to the *Agni P.* (279.44[ab]) oil or the urine of the hornless goat is an excellent remedy for ear-disease.[27] At another place the same *P.* says that the she-goat's milk is a remedy for bloody urine in the case of a horse, if drunk on an empty stomach after getting boiled with sugar added, and cooled (Ib. 289.22).[28] It is said that if a person gets into contact with dust risen from a she-goat when she is being brushed, he would lose his lustre. Diti asks Indra, who killed her foetus(=from which were born the Maruts) and lost his lustre, if he was contaminated with such dust-particles (*Sk. P.* VI. 22.26[cd]);[29] but the mouth of the goat (sheep) and the horse was believed to be pure (see above; also *Sk. P.* VI. 144.133[c] *ajāśvā mukhato medhyāḥ*). (For the story of a she-goat-damsel, see the story under "Citralekhā").

Horse : Various characteristics of horses are mentioned. Inauspicious and bad qualities are mentioned; such as stud-teethed, having no teeth, harsh, black palated, black-tongued, twins, having no testicles, having divided hooves, having a horn, having three colours, of the colour of a tiger, that of an ass, that of ashes; silver-coloured (*jāta-varṇaḥ*), humped,

leprous, on whom a crow sits, a harsh one; one having eyes like a monkey, having black mane, having black private parts, with black muzzle, a bearded one, and like the *tittira* bird, uneven in stature, having white feet, devoid of the hair-whirl (on the forehead-*dhruvāvarta-vivarjitaḥ*), and having the hair-whirls in an inauspicious direction; such a horse is to be discarded (*Agni P*. 289 1-5).[30] Ten hair-whirls are said to be auspicious—two each at the main opening and at the minor opening (*Ibid* 6);[31] two each at the head and at the chest, one each at the forehead and at the neck. The whirls at the following places are the most auspicious—at the ends of the mouth, at the fore-head (*lalāṭe ca*), at the root of ears, at the throat (*nigālaka*) and at the roots of arms; at other places they are inauspicious.[32] The horses that are of the hue of a parrot, the *indragopa* insects (these come at the beginning of the rainy season and are reddish in hue) or the moon, those that have colour like that of the crow, of the hue of the hawk, and having a soft view (*snigdhāḥ*) are always excellent (Ib. 8).[33] Those having long necks, elongated eyes, prominent heads and short ears are good for the kings for victory at wars.[34] Again the following signs on a horse's body are auspicious and givers of victory—*devapadma*, *deva-maṇi* (*Kaustubha*), *deva-svastika*, *śukti* (pearl-oyster), *gaḍura* (elevation, or javelin) and *puṣpagaṇḍikā* (a bunch of flower) (*Brahmāṇḍa P*. II. 4.16.21-22).

Various deities are contemplated at various parts in the body of the horse, and in his other characteristics (*Agni P*. 288.7-12). They are as follows : in his mind, the god Brahmā, in strength Viṣṇu, in advances Garuḍa (*Agni P*. 288.8[d] *vainateyaḥ parākrame*), at sides the Rudras and also Guru (*i.e*. Bṛhaspati) and Budha, at his vitals "all gods" (*viśve devāḥ*), at the whirl, at the curves of eyes (*dṛgāvarte*) the moon, at the sight the sun, at his ears the Aśvins (the twin-gods), at his stomach Agni, in perspiration *svadhā* (=the offerings to the manes, treated as a deity), at the tongue Vāc (speech), in the speed Anila (wind-god), at his back the plain of heaven (Ib. 10[c] *pṛṣṭhato nākapṛṣṭhaḥ*), at the hooves all mountains, at pores on his body the stars (Ib. 11[a] *tārāśca-romakūpeṣu*), in heart the digit of the moon, in prowess Agni, Kāma at the hip, at the fore-head the lord of the world, the planets at his neigh and in the chest Vāsuki (the chief of the serpents) (see also "Constellations", where the belief of various stars being at various body-parts is recorded;

also see under "Ball"- *nakṣatra-piṇḍa*). The *Garuḍa P.* (201.1-30) deals rather elaborately with the various characteristics of the horses (with which may be compared *Agni P.* 289 ref. to above). The horse with inauspicious characteristics is as follows :-- having a mouth like a crow, black-tongued, tree-faced, having warm palate, fierce, devoid of teeth, having a horn, having slits in teeth (*Garuḍa P.* loc. cit. 1[d] *viraladantaḥ*), having only one testicle, having one testicle big, having sloughy skin (Ib. *Kañcukī*), of divided hooves, having teats (Ib. *stanin*) having legs like those of a cat (curved at the hoops), having a tiger-hue, looking leprous and abscess-skinned (Ib. 3[b] *Kuṣṭha-vidradhi-sannibhaḥ*), a twin-born, dwarfy, cat-like and having monkey-eyes. A horse having these characteristics is to be discarded. The best horse is one who is born in Turkey (Ib. 4[b] *turuṣkajaḥ*), the middle one is one who is five cubits in height, and the small one is of three cubits. (Ib[cd] *madhyamaḥ pañcahastaśca kanīyāńś ca trihastakaḥ*). Horses not contracted in size and having short ears, having variated colours are never less in prowess; they are of long life.[35]

About the health-care of the horses the *Garuḍa P.* advises as follows (Ib. 6-30) : the essence of the *sarala* tree (turpentine), margosa-leaves, *guggula*, mustard, ghee, sesame, *vacā* and asafoetida should be tied to the neck of the horse; also a ball prepared from garlic, rock salt (*saindhava*), butter-milk, gruel (*Kañjikā*), oil, malt, curds and margosa-leaves should be used for curing the wound (*vraṇa*) (Ib. 6-7). For curing germs (in the stomach) the following was used: *paṭola* (*paḍvaḷa* in Marathi, snake-gourd; it is rendered as *parvar* by some) margosa-leaves, *vaca*, *triphalā*, *pippalī* (long pepper), *śṛṅgavera* (ginger) (Ib. 7ff); and margosa-leaves, *paṭola*, *triphalā*, *Khadira* (*acacia catechu*)—decoction is prescribed to be given for three days in the disease called *haya-kuṣṭha* (horse-leprosy?; leprosy is of eighteen types; see under "Diseases"). The horse may be given *guggula* to drink and should be made to drink *pāyasa* (preparation from milk) or pure milk; he would be hale without loss of time (Ib. 20). If he suffers from any eating trouble, he should be given milk; rice-food may be given in *vāta vikāra* (gout) (Ib. 21); in *pitta* (bile) the same with flesh-juice, honey, green[36] gram-juice and ghee; in injury (*vraṇa*, *Kuṣṭha*) and for cough green gram and *kulattha* be administered; in lameness and in swellings, *triphalā* boiled on mild fire along with cow's urine is to be

administered (Ib. 25).[37] In *vāta* and *pitta* together, or in *vraṇa* (ulcer) ghee mixed with cow-milk should be given; and to fatten the rickety horses food with flesh should be given (Ib. 26 *māmsair yuktam ca bhojanam*). As a general tonic five *palas* of *guḍūcī* (*guḷavela* in Marathi), well powdered, should be given mixed with ghee in the morning in the spring and the hot season (*grīṣma*); also *Śatāvarī* and *aśvagandhā* should be prepared with (*guḍūcī*); and four *palas* and three *palas* should be given, respectively to the moderate horse and the horse of a lesser quality (27-29). According to the *Agni P.* (289.22) goat's milk mixed with sugar and cooled after being boiled should be given to the horse suffering from bloody urine; and the *Matsya P.* (216.21-22) says that it is conducive to the health of the horses to keep in the stables cocks, monkeys, especially the apes, a cow with a calf and goats.[38] To relieve a horse of any (abodmenal) pain he should be given the insertion (*basti*) of oil from a tub or the veins of his abdomen should be cut (*Agni P.* 289.15-16).[39]

Among the beliefs about the horse, it may be recorded that the mouth of the horse was believed to be pure (*Agni P.* 156.10[b] *śuddham aśvājayor mukham*, also *Sk. P.* IV. 40.46[ab] *aśvājayor mukham medhyam*). The sight of a white horse was thought to be auspicious (*Sk. P.* III. 2.11.55). At a funeral rite it was customary to place the offering in the ear of the horse (or that of a she-goat; see under 'goat' above; also note 24 for parallel from earlier texts), in the absence of a fire.[40] (*Matsya P.* 15.32[ab]).

Among gifts the horse figured. At the vow called 'Śarkarāsaptamī' a horse made of gold was to be donated (*Matsya P.* 76.12). He is said to be the very Viṣṇu in the form of the horse (Ib. 92.68[ab]).[41] The gift-horse made of gold was to be wrapped with a silk-garment, and was to be addressed as follows—"Bow to you, the lord of the gods; and you covetous in restoring the Vedas !! In your form of Horse, relieve me from this ocean of the transmigratory existence (*samsāra-sāgara*); you alone illuminate the worlds, being seven-fold in the form of the metres *chandorūpeṇa*). O Brilliant one (*bhāskara*)" with this *mantra*, the horse is to be presented to the preceptor (Ib. 279.4-10). For a king the gift of a 'horse-*meru*' (Meru is the central mountain round which all stars,

and the earth moves, according to belief) is prescribed; and the '*aśva-meru*' consists of fifteen or twelve horses. This '*aśvameru*' should be donated after worshipping the gods (*Agni P.* 212.25-26).[42]

The following omens from the various actions of a horse are mentioned (*Agni P.* 232.26-31). The sitting of a horse in water, or his rolling on the ground, or his going to sleep without any apparent reason is indicative of calamity.[43] His sudden hatred for the sweetened balls or barley (Ib. r. 27, *yavamodakayor dveṣaḥ*) is not good, nor the streaming of blood from his mouth, nor the tremor of his body. If he plays with the pigeons or with the *sārikās* (*mainā* in Hindi) it indicates (his) death; if he shows tears, and licks the feet, it indicates death (Ib. 28).[44] Again, if he scratches ground with the left foot, or sleeps on the left side, or sleeps in day time, he is not auspicious. If he passes urine only once (in a day). also if he is of a sleepy face, if he does not allow the mount or if he turns back to the stable (or the house) he indicates fear. If he touches the left side (with his tonque ?) he portends destruction on the journey; but if he neighs at the enemy-army and touches feet, he indicates victory (*Agni P.* 232.29-31).[45]

In sorcery the crest-bone of the head (*śrṅgam*), and also the hoof, if thrown in the house, it will bring the total doom. (*Agni P.* 315.14[cd], 15[ab]).

The pacification of the horse is an elaborate ritual, and it is described by the *Agni P.* as follows (290.1-8) : The *aśva-śānti* is for the health and welfare of the horses. It is of three types—*nitya*, *naimittika* and *kāmya* (regular, occasional and for some particular gain). On an auspicious day one should worship Śrīdhara (*i.e.* Viṣṇu), Śrī and a royal horse thinking him to be the son of Uccaiḥśravas (the legendary horse), and one should offer ghee with the *mantras* invoking Savitṛ; *dakṣiṇās* (gifts) are to be given to brāhmaṇas. This pacificatory rite has to be performed on the fifteenth day of the bright half of the month Āśvayuja (Āśvina, about October). The Aśvins and Varuṇa are to be worshipped; then the image of the goddess; she should be surrounded by branches (Ib 4[d] *śākhābhiḥ parivārayet*). On all sides jars full of juices should be placed, covered with cloth. Barley and ghee should be offered in the fire; and the horses and the riders should be offered to; the brāhmaṇas should be given *dakṣiṇā*. The ritual for the *naimittika* rite is about the same.

A horse either white, red (*rakta*) or yellow (*pīta*) is enjoined to be gifted away at the Somanātha *tīrtha*, on the Narmadā, to please the sun-god (*Sk. P.* V. 3.85.75 ff; see under "Gifts" for details). It is said that one who causes to be touched (=given as a gift) a horse at the Prabhāsa-*tīrtha* on the Narmadā in Māgha, especially on the 7th of the bright half, by a worthy brāhmaṇa, attains the status of Indra, or goes to the domain of the sun (Ib. 98.18-19).[46] Prabhāsa is so named as it was here that Prabhā, a wife of the sun-god propitiated Śiva. The horse was believed to be Prajāpati himself, from whose hair the *Kāśa* (white grass-flowers) were produced; and hence were the *Kāśas* used at the *Śraddha* ceremony (ritual of the manes) (*Brahmāṇḍā P.* II. 3.11,76,77).[47]

Lion : The *Angi P.* mentions Gaurī as seated on a lion and on a wolf (*Agni P.* 326.12 *simhasthā vā vṛkastha vā*).

Monkey : The monkey is referred to by two words—*vānara* and *markaṭa*; and monkeys are suggested to be kept in the horse-stable for the weal of the horses (*Matsya P.* 216.21), with other animals (Ib.22[ab]).

Mungoose : The mungoose is said to be auspicious. The *Varāha P.* says that for the kings the sight of the mungoose is auspicious (126.125; 133).[48]

The Purāṇas record also beliefs regarding the killing of beasts and the resultant sin also. The *Kūrma P.* (II. 32.50ff) says that a person (actually a twice-born, *dvijaḥ*) who kills a frog, an ichneumon, a cow, a serpent (*dandaśūka*; it may mean any biting creature), a rat and a dog, should perform the vow of *śoḍaśāṁśa* (taking only 1/16 part of the meal); after killing a dog he should drink only milk for three days being controlled; if he kills a cat or an ichneumon he should walk a *yojana* (six miles); for the killing of a horse he should perform the vow *Kṛcchra* for twelve nights and day; for killing a serpent the brāhmaṇa should give away a digging stick made of iron (Ib. 52 *abhrīm kārṣṇāyasim*); he should give away a bundle of grass and a bull made of one *māṣa* of lead (Ib. 52[cd] *palālabhāram ṣaṇḍam ca saisakam ca-ekamāṣakam*) for killing a bull; for killing a *tittira* bird he should give a tubful of oil; and a jarful of ghee for a boar (*varāha*); and the same for killing a

parrot, a calf of two years, or a Krauñca bird of three years (Ib. 53);[49] for killing a swan (goose), a *balākā*, a crane and a peacock, a monkey, a hawk and a crow (*bhāsa*) a brāhmaṇa should touch the cow (Ib. 54).

Rhinoceros : At the ritual of the manes the rhinoceros is the most desired. It is said that by the flesh of this beast the manes can sustain themselves for twelve years (*Sk. P.* VI. 220.5). The bone of a rhino is mentioned as warding off evils (*Mārk P.* 51.10[cd]).

At the ritual for the manes (*srāddha*) a vessel prepared out of the horn (or the horn itself) was necessary. It was called *dauhitra* (*Sk. P.* VII (Prabhāsa). 205).

Wolf : The wolf is said to be the vehicle of Gaurī, in addition to the Lion (*Agni P.* 326.12—*simhasthā vā vṛkasthā vā*).

About the acquatic creatures :

The Matsya P. has an interesting detail in connection with the digging of a tank (*taḍāga*). It says that when a tank is dug for use at the ritual, a fish and a crocodile of gold, a fish and the non-poisonous *ḍuṇḍubha* serpent made of silver, a frog and a crab of copper and a porpoise (*śiśumāra*) made of iron should be placed in a plate; and the whole should be thrown into the water (*Matsya P.* 58.18). According to the *Varāha P.* (150.13ff) at Rāmagṛha, a holy water place, near Sānandūra, there is a big fish on whose body there is the impression of a disc. A *piṇḍa* (ball of rice or of barley-flour) thrown in the water by the pilgrims is not accepted by any other fish as long as the disc-fish does not partake of it. The same *P.* mentions that at Prabhāsa (Dvārakā) there are many crocodiles in the sea. But they do not accept any *piṇḍa* thrown by the sinners (149.33ff).

The tortoise in mentioned in connection with the Vāmana legend. It is said that when Viṣṇu was allowed three steps in his region as alms by Bali, he placed his first step on the back of tortoise (*Brahma P.* 73.48).[50] *Kūrma* is also the name of a body breath (*Agni. P.* 214.13[b] *kūrmaścon-mīlane sthitaḥ*). If a tortoise made of five *bhāras* of gold be given as a gift, it is as good as giving the earth as a gift (*Agni P.* 213.3[a], cf. 4[ab]).

Tortoise figures in sorcery also. In order to vanquish the enemy one should draw on a birch-leaf the figure of a tortoise, six *aṅgulas* in size with a whip; worshipping the 'great tortoise' one should sprinkle foot-water over it, and then hit it seven times with the left foot, bringing to mind one's enemy (*Agni P.* 315.2^{ab};5^{ab}).[51]

It is further said that if the blood of a serpent and of a musk-rat, the red (*Karavīra*) flower, a lizard, a bee, a crab and a scorpian be crushed together and boiled in oil, and if that oil is used for body-massage, it generates leprosy (*Agni P.* 315.16).[52]

About beasts seen in dream, it is said that, if a person sees himself going to the south in a vehicle drawn by a camel or an ass, or drawn by a bear and a monkey, and singing, or if he sees himself sinking in mud or dung, he does not live (*Sk. P.* I. 2.55.76^{cd};77^{ab}).

About the keeping of the beasts, it is said that a person who keeps in his house a cat, a cock, a goat, a dog, a pig or birds etc. goes to hell (*Viṣṇu P.* II. 6.19), which indicates the Vaiṣṇava attitude towards the keeping of animals.

Beasts (*General*) :

According to an account in the *Sk. P.* (VI. 90.21ff; 91) while Viśvāmitra was offering dog's flesh in the fire (see "Dog" above; also under "Viśvāmitra"), the fire, being afraid of eating something unholy, disappeared. Now, an elephant, a parrot and a frog told the gods about the whereabouts of the fire; hence the latter cursed them—"O elephant, your tongue will be obverse (*viparītā*); O Parrot, your speech will not be clear; O Frog, you will be without tongue (*vi-jihvaḥ*)". These creatures then told the gods and asked for a remedy, as, they said, they suffered on account of them. The gods told them—to the Elephant they said, "even if your tongue is obverse, it will be useful; and you will be useful in the palace of the kings". To the parrot they said, "even in this condition, you will be praiseworthy for kings, and you will be placed in palaces". To the frog they said "though your tongue is defective, you will be able to utter a prolonged sound" (cf. also *Sk. P.* VII. 3.30.26).

1. *Brahmāṇḍa P.* II. 4.6.69[cd]

उद्बुध्यस्व पशो त्वं हि नाशिवः सच्छिवो ह्यसि ।

70cd.

यतो विश्वाधिको रुद्रः तेन रुद्रोऽसि वै पशो ।

2. It is interesting to note the association of the donkey in infatuation, with Kāma; cf. the usual punishment for a *brahmacārin* who commits sexual intercourse. He is called *avakīrṇin* and has to cover his body with the hide of an ass. *Manu* XI. 118; 122

वसित्वा गर्दभाजिनम् ।

3. *Matsya P.* 216.21

कुक्कुटान् वानरांश्चैव मर्कटांश्च विशेषतः ।
धारयेदश्वशालासु सवत्सां धेनुमेव च ।।

22[ab]

अजाश्च धार्या यत्नेन तुरगाणां हितैषिणा ।

4. *Garuḍa P.* 178.9

आरण्यस्य बिडालस्य गृहीत्वा रुधिरं शुभम् ।
करञ्जतैले तद्भाव्यं रुद्राग्नौ कज्जलं ततः ।।
पातयेत्पद्मपत्रेण अदृश्यः स्यात्तदञ्जनात् ।।

5. *Liṅga P.* I. 85.54.

मार्जारं च गृहे यस्य सोऽप्यन्त्यजसमो नरः ।
भोजयेद्यस्तु विप्रेन्द्रान् मार्जारान् सन्निधौ यदि ।। etc.

6. *Sk. P.* IV. 42.19

द्रुतमारुह्य शरठस्त्रिवर्णो यस्य मस्तके ।
प्रयाति याति तस्यायुः षण्मासेन परिक्षयम् ।।

7. *Matsya P.* 216.18.14[ab]

वृषोत्सर्गं प्रकुर्वति देयाच कपिल शुभा ।

8. Ib. 22.6[cd]

यजेत वाश्वमेधेन नरिलं वा वृषमुत्सृजेत् ।।

9. Cf. the tale of the sage Kindama's union with a female dear (*Mb.* Ādi. 117.6-7; Vana 117.8-11).

10. *Brahma P.* 93.10-11

विशसध्वं श्वमांसं च क्षालयध्वं च वारिणा ।
पचध्वं मन्त्रवच्चापि हुत्वाऽग्नौ तु यथाविधि ।।

देवानृषीन् पितृन् अन्यान् तर्पयित्वाऽतिथीन् गुरून् ।
सर्वे भोक्ष्यामहे शेषान् इत्युवाच स कौशिकः ।।

11. Ib. 22[cd]

ततो भीतः सहस्राक्षो मेघानाहूय तत्क्षणात् ।
ववर्ष चामृतं वारि ह्यमृतेनार्पिताः प्रजाः ।।

This shows that it was a rain—charm. see *Mb.* śānti. 141. This legendary part is seen with Vāmadeva in the Vedic tradition; see *RV.* IV 18.13 *Bṛhadd.* IV. 126; 136. For critical comment see Dange, Sadashiv A. *Sexual Symbolism from the Vedic Ritual*, Delhi, 1979, pp. 161-176.

12. *Agni P.* 315.13[ab]-14.

गर्दभस्य रजो गृह्य......क्षिपेद्रात्रौ, शय्यादौ द्वेषकृद्भवेत् ।

13. *Brahmāṇḍa P.* I. 2.22.48

गजानां पर्वतानां च मेघानां भोगिभिः सह ।
कुलमेकं पृथक् भूतं योनि-रेका जलं स्मृतम् ।।

14. *Agni P.* 287.1[cd]

दीर्घहस्ता महोच्छ्वासाः प्रशस्तास्ते सहिष्णवः ।

15. Ib.2-3

विंशत्यष्टादशनखाः शीतकालमदाश्च ये ।
दक्षिणश्चोन्नतो दन्तो बृंहितं जलदोपमम् ।।

कर्णौ च विपुलौ येषां सूक्ष्मबिन्द्वन्वितास्त्वचि ।
ते धार्या न तथा धार्या वामना ये त्वलक्षणाः ।।

16. *Ibid.* 4

हस्तिन्यः पार्श्वगर्भिण्यो ये च मूढा मतंगजाः ।
वर्णं सत्त्वं बलं रूपं कान्तिः संहननं जवः ।।

5[ab].

सप्तस्थितो गजश्चेदृक् सङ्ग्रामेऽरीञ्जयेत्सदा ।

17. Ib.291.15[ab]

करिणं तु समारुह्य वदेत्कर्णे तु कालवित् ।

16[ab]

श्रीगजस्त्वं कृतो राज्ञा भवानस्य गजाग्रणीः ।

17[cd]

पालनीयस्त्वया राजा युद्धेऽध्वनि तथा गृहे ।

20[cd]

रक्ष राजानमाहवे ।

18. *Garuḍa P.* 201.35

दन्तिदन्तद्वये मालां निबध्नीयादुपोषितः ।
मन्त्रेण मन्त्रिता (तां?) वैद्यैर्वचा (चां?) सिद्धार्थकास्तथा ।। (सिद्धार्थकांस्तथा? ।)

19. Ib. 36[ad]

सूर्यादिशिवदुर्गाश्रीविष्णवर्चा रक्षयेद्गजम् ।

20. *Agni P.* 212.24[cd]

द्वादशाद्रिसमायुक्तं हस्तिमेरुस्वरूपिणम् ।

25[ab]

ददेत्त्रिपुरूषैर्युक्तं दत्त्वाऽनन्तं फलं लभेत् ।

21. *Ibid.* 125.47

मृदा च कुञ्जरं कृत्वा सर्वलक्षणलक्षितम् ।
तस्य पादतले कृत्वा स्तम्भयेच्छत्रुमात्मनः ।।

22. *Vāmana P.* 42.14[ab]

शिवा स्थिता वामतरे च भागे प्रायात्तथाऽग्रे सुरसं नदन्ती ।

23. *Sk. P.* I. 2.55.79[cd]

सूर्योदये यस्य शिवा क्रोशन्ती याति संमुखम् ।

80[ab]

विपरीतं परीतं वा स सद्यो मृत्युमृच्छति ।।

24. *Matsya P.* 15.32[ab]

अजाकर्णेऽश्वकर्णे वा गोष्ठे वा सलिलान्तिके ।

cf. *Bhāradvāja Śr.* S. 9.4.5 for oblation on the right ear of the she-goat. Thereafter goat-flesh is not to be eaten; *Āpastamba Śr. S.* 9.9.3; opinion of some—on the ear of the he-goat, if she-goat is not available, cf. also *Kātyāyana Śr. S.* 25.4.1-9; see R.N. Dandekar and C. G. Kashikar *Śrautakośa* I. 1. Poona, 1958, 182 ff; and, 185. See note 40 below.

25. Ib. 15.37

न देया पितृकार्येषु पयश्चाजाविकं तथा ।

26. *Kūrma P.* II. 20.18

तिलान् प्रविकिरेत्तत्र सर्वतो बन्धयेदजान् ।
असुरोपहृतं सर्वं तिलैः शुद्ध्यत्यजेन वा ।।

27. *Agni P.* 279.44[ab]

तैलं वा बस्तमूत्रं च कर्णपूरणमुत्तमम् ।

28. Ib. 289.22

अजापयः शृतमिदं सुशीतं शर्करान्वितम् ।
पीत्वा निरशनो वाजी रक्तमेहात्प्रमुच्यते ।।

29. *Sk. P.* VI. 22.26[d]

अजामार्जनिकोत्थैश्च रजोभिर्वा समाश्रितः ।।

30. *Agni P.* 281.1[cd]-5

हीरदन्तो विदन्तश्च करालः कृष्णतालुकः ।

कृष्णजिह्वश्च यमजोऽजातमुष्कश्च यस्तथा ।
द्विशफश्च तथा शृङ्गी त्रिवर्णो व्याघ्रवर्णकः ।।

खरवर्णो भस्मवर्णो जातवर्णश्च काकुदी ।
श्वित्री च काकसादी च खरसारस्तथैव च ।।

वानराक्षः कृष्णसटः कृष्णगुह्यस्तथैव च ।
कृष्णप्रोथश्च शुकश्च यश्च तित्तिरसंनिभः ।।

विषमः श्वेतपादश्च ध्रुवावर्तविवर्जितः ।
अशुभावर्तसंयुक्तो वर्जनीयस्तुरङ्गमः ।।

31. Ib. 6

रन्ध्रोपरन्ध्रयोर्द्वौ द्वौ द्वौ द्वौ मस्तकवक्षसो: ।
प्रायेण च ललाटस्थ-कण्ठावर्ता शुभा दश ।।

32. Ib. 7

सृक्कण्यां च ललाटे च कर्णमूले निगालके ।
बाहुमूले गलेश्रेष्ठा आवर्तास्त्वशुभा परे ।।

33. Ib. 8

शुकेन्द्रगोपचन्द्राभा ये च वायससन्निभा: ।
सुपर्णवर्णा: स्निग्धाश्च प्रशस्तास्तु सदैव हि ।।

34. Ib. 9

दीर्घग्रीवाक्षिकूटाश्च ह्रस्वकर्णाश्च शोभना: ।
राज्ञां तुरंगमा यत्र विजयं वर्तयेत्तत: ।।

35. *Garuḍa P.* 201.5

असंहृताश्च ये वाहा ह्रस्वकर्णास्तथैव च ।
शवलाभा प्रभावेषु न दीनाश्चिरजीविन: ।।

36. Ib. 21

विकारे भोजने दुग्धं शाल्यन्नं वातले ददेत् ।
कर्षमांसरसै: पित्ते मधुमुद्गदरसाज्यकै: ।।

37. Ib. 25

व्रणे कुष्ठेषु खञ्जेषु त्रिफलाक्वाथसंयुतम् ।
मन्दाग्नौ शोथरोगे च गवां मूत्रेण योजितम् ।।

38. *Matsya P.* 216, 21, 22; for quotation see n. 3

39. *Agni P.* 289.15[cd]-16[ab]

द्रोणिकायां तु दातव्या तैलबस्तिस्तुरंगमे ।

कोष्ठजा वा शिरा वेध्या: तेन तस्य सुखं भवेत् ।

40. This indicates the goat and the horse to be symbols of the fire; the horse has a unique importance in the fire-kindling ritual, while the goat has been a fire symbol even in sculptures; *Śat. Br.* II. 1.4.1; VII. 3.2. 14-16; for the sculpture of goat=*Agni*, R.C. Agrawal "Agni in early Indian Art", *J. Ind. Hist.* XLiii. pt. 1, April, 1965, p. 151ff, fig. on p. 153.

41. In the Vedic ritual, he was believed to be Prajāpati-*Śat. Br*. VII. 3.2.14-16; at the horse-sacrifice, he was identified with the sun, for which a gift of a horse at the *Narmadā* to please the sun-god, was to be given (*Sk. P.* V. 3.85.75ff).

42. *Agni P.* 212.25[cd]-26[ab]

त्रिपञ्चाश्वैरश्वमेरुं हयद्वादशसंयुतम् ।

विष्णवादीन्पूज्य तं दत्त्वा भुक्तभोगो नृपो भवेत् ।

43. Ib. 232.26

जलोपवेशनं नेष्टं भूमौ च परिवर्तनम् ।

विपत्करं तुरंगस्य सुप्तं वाप्यनिमित्ततः ।।

44. Ib. 28

क्रौडन्वकैः कपोतैश्च सारिकाभिर्मृतिं वदेत् ।

साश्रुनेत्रो जिह्वया च पादलेही विनष्टये ।।

45. Ib. 29.29

वामपादेन च तथा विलिखंश्च वसुन्धराम् ।

स्वपेद्वामपार्श्वेन दिवा वा न शुभप्रदः ।।

30

भयाय स्यात्सकृन्मूत्री तथा निद्राविलाननः ।

अरोहणं न चेद्दद्यात् प्रतीपं वा गृहं व्रजेत् ।।

31

यात्राविघातमाचष्टे वामपार्श्वं तथा स्पृशन् ।

हेषमाणः शत्रुयोधं पादस्पर्शी जयावहः ।।

46. *Sk. P.* V. 3.98.18-19

माघमासे सिते पक्षे सप्तम्यां च विशेषतः ।

अश्वं यः स्पर्शयेत्तत्र यथोक्तब्राह्मणे नृप ।।

इंद्रत्वं प्राप्यते तेन भास्करस्याथवा पदम् ।।

47. *Brahmāṇḍa P.* II. 3.11.76[cd]-77

पूर्वं कीर्तिमतां श्रेष्ठो बभूवाश्वः प्रजापतिः ।

तस्य बाला निपतिता भूमौ काशत्वमागताः ।

तस्माद्देयाः सदा काशाः श्राद्धकर्मसु पूजिताः ।।

48. *Varāha P.* 126.125ab
दर्शनीयः प्रियो राज्ञां मङ्गल्यः शुभदर्शनः ।

133.
दर्शनीयः सुरूपश्च राज्ञां योग्यो गृहेषु च ।
मङ्गलस्यः पवित्रश्च नकुलः ।

49. *Kūrma P.* II. 35.53
घृतकुंभं वराहं च तिलद्रोणं च तित्तिरम् ।
शुकं द्विहायनं वत्सं क्रौञ्चं हत्वा त्रिहायनम् ।।

50. *Brahma P.* 73.48
कूर्मपृष्ठे पदं न्यस्य बलियज्ञे पदं न्यसत् ।

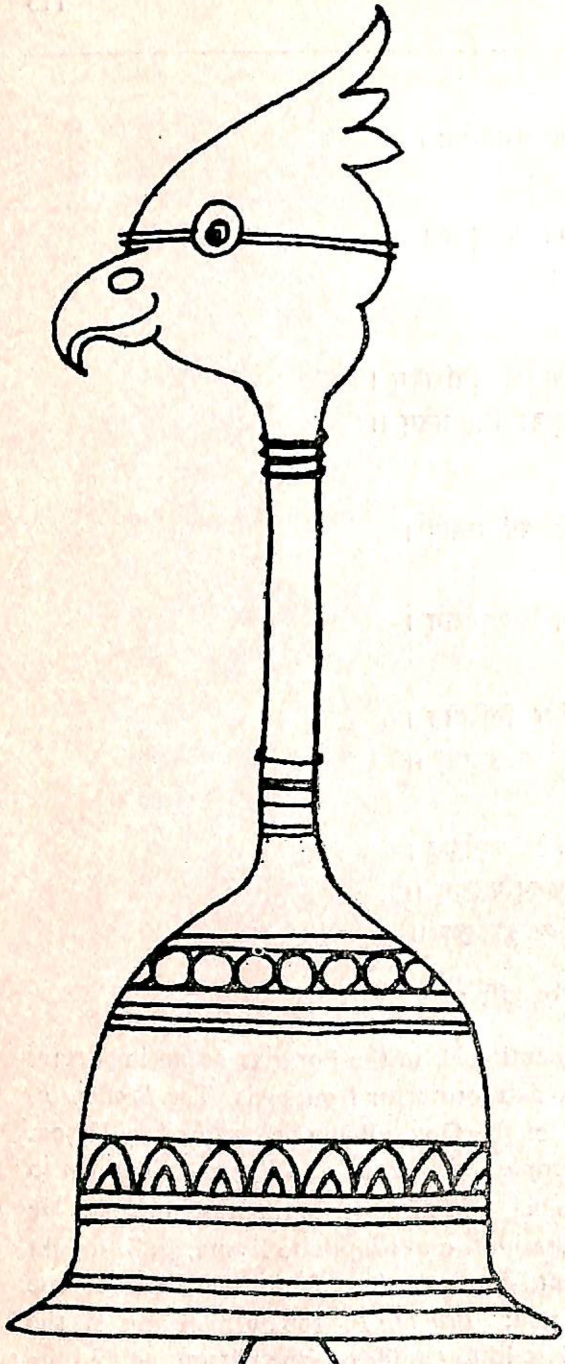
51. *Agni P.* 315.2ab
भूर्जे कूर्मं समालिख्य ताडनेन षडङ्गुलम् ।

5ab.
महाकूर्मं पूजयित्वा पादप्रोक्षं तु निक्षिपेत् ।
ताडयेद्वामपादेन स्मृत्वा शत्रुं च सप्तधा ।।

52. *Agni P.* 315.16
व्यालच्छुच्छुंदरीरक्तं करवीरं तदर्थकृत् ।
सरटं षड्पदं चापि तथा कर्कटवृश्चिकम् ।।
चूर्णीकृत्य क्षिपेत्तैले तदभ्यंगं च कुष्ठकृत् ।।

Bed : see under "Śayana", for gift of.

Bell : The bell (*ghaṇṭā*) is mentioned in the Purāṇas as an important appliance at worship, and also as a protector from evils. The *Brahma P.* refers to it in the context of the Govardhana being lifted by Kṛṣṇa. When Indra troubled the people of Gokula, and Kṛṣṇa took them to the protection of the Govardhana, and lifted it, Indra was pleased. He is said to have arrived to congratulate and propitiate Kṛṣṇa, and brought the *ghaṇṭā* from his elephant, Airāvata (*i.e.* from the neck of the elephant, to which it was tied; *Brahma P.* 188.36).[1] Tying of the *ghaṇṭā* in the Śiva-temple is said to confer on the person fame in the three worlds (*Sk. P.* I. 1.5.60).[2] The *Sk. P.* (I. 1.8. 1ff) mentions that once a gambler lost everything in gambling; and, promising the other gamblers that he would give them their dues, he went to a Śiva-temple



Bell

at night. His idea was to steal the *ghaṇṭā* from the temple; so he, mounting on the head of Śiva (the *piṇḍī*), tried to catch the *ghaṇṭā* (In that action, there was a *ghaṇṭanāda*); and Śiva was pleased, with that chance-virtue. The gambler was at once made an attendant by Śiva. At another place Śiva is shown as saying to Pārvatī that when he was fighting, making the noise of the *ghaṇṭā*, there arose a *liṅga*, the destroyer of sin (*Sk. P.* V. 2.57.29). This was the origin of the holy place called Ghaṇṭeśvara. Giving of a *ghaṇṭā* as a gift at Saṅgameśvara on the bank of the Narmadā is also referred to as an act of virtue (Ib.-3.158). The *ghaṇṭā* is said to be the embodiment of all gods and that of all musical instruments; hence it should be sounded.[3] The shape and structure of the *ghaṇṭā* is also specifically described. At the head of the *ghaṇṭā* should be Garuḍa. By doing this, it is said, there is no fear from serpents, or from fire or from the lightning. There may also be a disc at the head; in that case one gets release from sin. The sounding of the *ghaṇṭā* is mentioned at typical and specific periods—at the time of worship, at the sleep of the god, at incense, at waving the lamp round the god's image, at the bath of the god's image, and at anointing it. It was believed that where the *ghaṇṭā* stood, bearing the name of the god Viṣṇu, there Viṣṇu himself stays (*Sk. P.* II. 5.6.4-19). The *ghaṇṭā* is the emblem of the goddess Ekānamśā, who was three eyed and was created from the body of Pārvatī (*Sk. P.* I.3.19.45 *ghaṇṭāhastā trilocanā*).[4]

1. *Brahma P.* 188.36[ab]

   अथोपवाह्यादाय घण्टामैरावताद् गजात् ।

2. *Sk. P.* I. 1.5.60

   ये च नादमयीं घण्टां निबध्नन्ति शिवालये ।
   तेजस्विनः कीर्तिमन्तो भविष्यन्ति जगत्त्रये ।।

3. *Sk. P.* II. 5.6.4

   सर्ववाद्यमयी घण्टा सर्वदेवमयी यतः ।
   तस्मात्सर्वप्रयत्नेन घण्टानादं तु कारयेन् ।।

4. The bell, with the axe, has been known in folk-lore as a female symbol.

Betel-leaf: The betel-leaf has unique importance, in that, in it are said to reside the 'yearly powers' (*sāmvatsarī śaktīs*) according to the *Brahmāṇḍa P.* (II.4.32-17[cd]). The betel-leaf turned into the *viḍā* (*biḍā*) called *tāmbūla* is to be shown to have been offered by Lakṣmī to Viṣṇu, while making the idol of Viṣṇu and Lakṣmī (*Sk. P.* II. 2.39.62[ab]).[1] This was in the context of the Jagannātha Kṣetra. The point is referred to at another place also, where the image is described as of Viṣṇu embracing, with the left hand, Lakṣmī, placed at the left, and accepting from her the betel leaf formed (into a *biḍā-Sk. P.* II. 2.5.9-10).[2]

The *Brahmavai P.* mentions the *tāmbūla* (*biḍā*) in one of the sixteen items of presentation at worship. Rādhā is represented as accepting a *tāmbūla* from her attendant. (I, Prakṛti-khaṇḍa. 10.109; 11.37 *sakhīdattam ca tāmbūlam gṛhṇatīm*). In the worship of Sāvitrī, the *tāmbūla* made fragrant with camphor and other things is mentioned (Ib. 23.53[b] *Karpūrādi-suvāsitam*=55.36[b] in the context of the worship of Rādhā; =39.33[b] in the context of the worship of Mahālakṣmī by Indra). It is said to destroy the sluggishness of the tongue (Ib. 38.33[c] *jihvā-jāḍyacchedakaram*). There is reflected a custom to offer fragrant water (like *śarbat*) and *tāmbūla* to a guest (*Brāhmavai P.* II, Śrīkṛṣṇakhaṇḍa, 70.2 where Akrūra is treated with delicacy—*sakarpūram ca tāmbūlam cakhāda vāsitam jalam*: cf. *Padma P.* Sṛṣṭikhaṇḍa 55.49, in the case of a traveller). The *tāmbūla* along with fragrant substance and gold-dust is also mentioned. Paraśurāma is said to have offered this delicacy to the brāhmaṇas, in the funeral rites of his father (*Brahmavai P.* Gaṇapatikhaṇḍa 28.50[cd] *suvarṇasārasahitam tāmbulam ca suvāsitam*: for *suvāsitam tāmbūlam* see also I. 16.179, where Tulasī is said to have offered it to her husband Śaṅkhacūḍa).

But *tāmbūla* was forbidden in certain cases. The ascetics (*yati*), the *brahmacārins* (students dwelling with the preceptors), and the widows were forbidden to eat it. It is said that for these persons it was equal to eating beef (*Brahmavai P.* Brahmakhaṇḍa 28.19-20;=II, Śrīkṛṣṇakhaṇḍa 83.100-101).

The chewing of the betel leaf while hearing the story of the god (*hari-kathā* or *Kīrtanam*) is censured. It is said that those who hear

the *Kathā* while chewing the betel leaf are made to eat dog's excreta when they go to hell. (*Sk. P.* II. 1.27.42; also cf. *Śiva P.*, *Māhātmya*, 6.43).[3] However, the *Padma P.* Brahmakhaṇḍa 6.32) mentions a courtesan who ate *tāmbūlā* in a temple, and was emancipated by applying the lime (*cūnā*) to the temple wall, and we have the various ingredients of the *biḍā*-leaf, betel-nut, lime, catechu (Ib. V. 1.60.55-58).[4]

According to a custom recorded in the *Sk. P.* (VI. 210.4) it was *taboo* to eat a betel leaf that was torn on the creeper itself.[5] (*i.e.* not whole). A king did so; hence the expiation was to eat a whole *tāmbūla*. The *Nāgavallī* (betel-creeper) is the most auspicious and sacrifice-worthy. If it is taken in mouth in an improper way (*ayathāvat*) it causes many faults (Ib. 9). About the origin of the betel-creeper the account says that at the churning of the ocean (*amṛta-manthana*) the gods drank nectar from the jar that came out of the ocean. The nectar that remained was placed in the Nandana garden of Indra, where there was the tying-post for the elephant. Due to the influence of the rut of the elephant the jar broke, and from it sprang up the creeper. Getting support of the post, it rose high. The gods saw the leaves of this creeper, and experiencing that they were of excellent fragrance, they began eating it, especially for cleaning the mouth (*vaktra-śuddhi*). As it sprang, being supported by the *nāga-ālāna*, it became known as Nāgavallī (Ib. 48-50). This Nāgavallī, was brought to earth by a king named Vāṇīvatsaraka, who practised penance and propitiated Indra (Ib. v. 55).

When Brahmā was anxious due to there being no sacrifice and rituals, a poor man approached him. He was poverty incarnate. He said that he was tired of being in the houses of the brāhmaṇas, and that Brahmā should suggest to him some rich place. Brahmā said to him—"You should always stay on the tip of broken betel leaves; and your wife at the tip of the *tāmbūla* (tip of the leaf); also at the stem (*vṛnteṣu*) of the *tāmbūla* leaves, be your sons; and at night you should stay at the catechu. These four places are the loop-holes of the rich, and especially of the kings (Ib. 70-76). If a person eats a *cūrṇapatra* the expiation is that he should worship a brāhmaṇa on an auspicious day; offer him clothes, unguents etc. He should get a golden betel-leaf; place a pearl in it for *cūrṇa* (*cūnā*); the Vaiḍūrya for a betel nut; for

catechu silver (Ib. 82-86) and give away. It is further said that a mouth without a *tāmbūla* is not a mouth; but it is a hole of the wretched, Daridra[6] (Ib. 93).

1. *Sk. P.* II. 2.39.62[ab]

लक्ष्मीं पद्मकरां वापि ताम्बूलं ददतीं तथा ।

2. *Ib.* II.2.5.9[cd]

वामपार्श्वे स्थितां लक्ष्मीं वामेनालिङ्ग्य बाहुना ।

10[ab].

नागवल्लीदलं बद्धमाददानं श्रिया हृतम् ।

3. *Sk P.* II. 1.27.42

ताम्बूलं भक्षयन्तो ये कथां श्रृण्वन्ति पावनीम् ।
श्वविष्ठां भक्षयन्त्येते नरके च पतन्ति हि ।

cf. *Śiva P.* Māhātmya 6.43

ताम्बूलं भक्षयन्तो ये श्रृणवन्तीमां कथां नराः ।
श्वविष्ठां खाद्ययन्त्येतान् नरके यमकिङ्कराः ॥

4. Ib. V. 1.60. 57,58

पुत्रसौभाग्ययुक्ता च ताम्बूलैर्जायते प्रिये ।
पत्रैस्तु केशवः प्रीतः पूगैरीशः सहोमया ।

चूर्णकेनानलः प्रीतः खदिरेण तु मन्मथः ।
चतुर्भिर्विश्वरूपोऽसौ यः पुष्णाति जगत्त्रयम् ॥

The mention of *Khadira* (*Acacia Catechu*) makes clear that catechu was produced from it. Catechu is *kāth-kāt* in Marathi, and *katthā* in Hindi.

5. *Sk. P.* VI. 210.4

The reading is चूर्णीपत्रसमन्वितम्; and the com. says— यत्ताम्बूलपत्रं तांबूल-वल्लि-उपरि एव छिन्नं वा चूर्णितं स्यात् तस्य भक्षणं न कर्तव्यम् । or is चूर्णी =*cunām*, lime, without anything else ?

6. *Sk. P.* VI. 210.93

ताम्बूलवर्जितं यस्य मुखं स्यात्पृथिवीपते ।
कृपणस्य दरिद्रस्य तद्बिलं न हि तन्मुखम् ॥

Betel-nut : The *Sk. P.* (VII. 1.166.120) mentions that betel-nuts were made fragrant, they were also kept soft or tender (*pūgīphalāni hṛdyāni vāsitāni mṛdūni ca*).

Bhadrāyu : According to the *Śiva P.* (III.4.40ff). Bhadrāyu was abandoned by his royal father in childhood, and died due to the effect of poison (*kṣveda-doṣataḥ*). He was restored to life by Ṛṣabha, who was an incarnation of Śiva. When the prince became sixteen years of age, the sage Ṛṣabha approached him. On being worshipped by Bhadrāyu the former taught him the duties of a king, and also gave him a divine sword, an armour that would kill the enemies; and touching him with the ashes (*bhasman*) on his own body gave him the strength of twelve thousand elephants. Bhadrāyu married Kīrtimālinī and ruled the Kingdom (after his father) for many years. Once as Bhadrāyu was sporting with his wife in a forest, Śiva and Pārvatī (Śivā) approached him as a brāhmaṇa couple harassed by a tiger. As the King stretched his bow to shoot at the tiger, the latter ran away taking the wife of the 'Brāhmaṇa'. Now, the brāhmaṇa blamed the king for this and, in return, asked for the latter's wife Kīrtimālinī. Bhadrāyu gave her to the brāhmaṇa and was about to enter the fire; but Śiva revealed his own form and blessed him (Ib-27.6ff).

The *Sk. P.* (III. 3.10.3ff) records a similar account, with a few additions. According to it, Bhadrāyu was a brāhmaṇa in his former life named Mandara, and stayed with a prostitute named Piṅgalā. He had honoured Ṛṣabha, Śiva-yogī, in that life. After death he was born as the prince of Daśārṇa. But. while he was in the womb his mother was poisoned by the co-wife, as a result of which both the mother and the child, when born, suffered. They were, hence, abandoned by the King (which is corroborated by the account in the *Śiva P.* noted above). Being thus abandoned, they took resort to a Vaiśya, where the suffering child died. The mother lamented loudly. Now, the same Śivayogī (Ṛṣabha) came along, and revived the dead child with the help of the *bhasman*; and he renamed the child as Bhadrāyu; and also gave him divine missiles (*astra-s*). Now, Bhadrāyu helped the King (his father) and defeated the king of the Magadhas. In due course of time, he married Kīrtimālinī, who was none else than the prostitute Piṅgalā of the former birth (Ib. III.3,10-12; 13;14 gives the tiger episode).

Bhairava : Bhairava is described sometimes as the form of Śiva himself, and sometimes as a powerful person produced from his body. The *Agni P.* (52.9-11) describes him as follows : "Bhairava has in his hand the *arka* (which indicates the sun, the lightning-flash, a sun-ray, the sun-plant), he has his teeth protruding, (*danturāsyaḥ*), has the moon in his locks tied in a knot (*jaṭendu-bhṛt*). He has in his various hands, the following weapons – *Khaṭvā* (generally mentioned as *khaṭvāṅga*, indicating a short staff surmounted with a skull); a goad (*aṅkuśa*), an axe, an arrow on one side, along with the palm raised to the *abhayabhṛt* position (*abhayamudrā*); on the other side he has in his hands the bow, a trident, a *khaṭvāṅga*, a noose, and one hand in a half *varada* position. He covers his body with an elephant-hide and wears the leopard-hide; his ornament is the serpent. He sits on a corpse; he has five faces and is worshipped in the midst of the mother-goddesses (Ib. 11 *mātṛmadhya-pūjyaḥ*). According to the *Śiva P.* (I. 8.1) he is created by Śiva from the place between his eyebrows, to annihilate the pride of the brāhmaṇas (*brahmadarpa-jighāmsayā*). He is to be worshipped for the pacification of ghosts and great sins (Ib. I. 18.127; 130). According to an account, when Brahmā and Viṣṇu were quarrelling for mutual superiority, unmindful of the supremacy of Śiva, a column of light rose in between them (a very common motif in the Purāṇas; it is the *jyotirliṅga*). From this flame arose Śiva. When Brahmā disregarded him, Śiva created Bhairava, who cut off one of the five heads of Brahmā with a nail of his left hand (*Śiva P.* III. 8.37-52). Śiva asked him to always bear the Kapāla (head of Brahmā) to nullify the sin of *brahmahatyā*, and sustain himself by begging. He was asked to roam everywhere except Vārāṇasi; and as soon as he reached Vārāṇasī he would be free from *brahmahatyā*.[1]

Once Śiva-Pārvatī were sporting and appointed Bhairava at the door. Now, in the middle Pārvatī, with the consent of Śiva, came to the door freely with her countenance changed due to infatuation (*unmattākṛtiḥ*). Bhairava saw her and taking her to be an ordinary woman forbade her from going out, as he was attracted towards her due to her form. Getting angry, Pārvatī cursed him to be born on the earth as a human. Thus Bhairava was incarnated on the earth in the human form, and named *Vaitāla* (*Śiva P.* III. 21. 2-11). The cutting of



Bhairava

the head of Brahmā by Bhairava is alluded to elsewhere also (*Kūrma P.* II. 31.67-91), where he is identified with Śiva (see under "Śiva"). The account goes on to state that Bhairava roamed, with the Kapāla in his hand[2], begging everywhere. Śiva sent his daughter Brahmahatyā behind him instructing her to watch the time when Bhairava entered Vārāṇasī. He also asked Bhairava to approach Viṣṇu. Now, roaming about in an abnormal wear (Ib. 74[ab] *āsthāya vikṛtam veṣam*) he reached the abode of Viṣṇu, where he fought with Viṣvaksena,[3] his gate-keeper, whom he killed and went into the audience of Viṣṇu. Having seen him Viṣṇu struck his head and therefrom a stream of blood oozed forth which he collected into his *Kapāla*. The blood streamed for a thousand years and yet the *kapāla* was not filled. Viṣṇu asked him to go to Vārāṇasī, which he did. Later Viṣvaksena was brought to life.

The *Sk. P.* (V. 1.64.5-6) informs that Bhairava was a *yogin*, who troubled the *yoginīs*.[4] There were the *gaṇas* (groups) of *yoginīs* called Kṛtyās, who were formed from the wheel of time (*Kāla-cakrakṛtāḥ*). Among them was a *yoginī* called Kālī, who fostered Bhairava as her son. He controlled nine mothers (mother-goddesses). It is enjoined that one should worship Kālabhairava at Avantī in the bright-half of the month of Āṣāḍha on Sunday, also on the eighth, ninth and especially on the fourteenth or on any auspicious occasion like the birth, marriages etc.[5] (Ib. 11ff; Ib. 16-26 at the *P.* are mentioned as 'Bhairavāṣṭaka). The *Sk. P.*(V. 1.70.48-49) mentions Bhairavas as being eight in number: (1)having a staff in hand (*Daṇḍapāṇiḥ*); (2) Vikrānta; (3) Mahābhairava; (4) Baṭuka; (5) Bālaka; (6) Nandi; (7) Kālabhairava; and (8) Kṣetrapāla. These are Bhairavas at Avantī. However, there are eight others at Vārāṇasī as it guards—Ruru, Caṇḍa, Asitāṅga, Kapālī, Krodhana (getting angry), Unmattabhairava, Samhāra and Bhīṣaṇa (*Sk. P.* IV. 72.92,93). Out of these Kapālī Bhairava ("one who holds a skull") is near the Takṣaka Kuṇḍa of Vārāṇasī (Ib. IV. 66.13). The abode of the Bhairava is the giver of gain in that, any lore learnt there becomes fruitful within six months (Ib. 14). With the sight of the Asitāṅga Bhairava there is no fear from the god of death (Ib. 68.71). The *Sk. P.* mentions other names of the Bhairava and also gives their etymologies. Bhairava is called so because he "sustains" (*bharaṇāt, Sk. P.* IV. 31.43). Other names are Āmardaka (Ib. 44, as he "crushes" the enemies, *āmardayasi*); yet another name is Pāpa-bhakṣaṇa (Ib. 45).

The *Vāmana P.* (ch. 44) mentions yet another set of eight Bhairavas, produced from the blood-streams from Śiva's head, which was struck by Andhaka in a fight with Śiva. The Bhairavas are as follows :— (Ib. 30-38).

(1) *Vidyārāja* : produced from the eastern stream of blood; he is lustrous like the fire, and wears a garland of lotuses;

(2) *Kālarāja* : produced from the South blood-stream; he is like the black soot, and is ornamented with corpses;

(3) *Kāmārāja* : from the Western stream, with a hue of the *atasi* (a linseed)-flower, and is ornamented with leaves;

(4) *Somarāja* : from the northern stream, bearing a lance, and ornamented with the garland of discs;

(5) *Svacchandarāja* : from the blood at the slit, like the Indrāyudha (rain-bow), and ornamented with a lance;

(6) *Lalitarāja* : from the blood that fell on the ground, of the hue of collyrium (*saubhāñjana*).

(7) *Vighnarāja* : (Here no particulars obtain; and though Vighnarāja is said to be the eighth, there are mentioned only seven, probably Śiva himself is the eighth).[6]

An interesting tale is recorded in the *Sk. P.* (VII. 1.152.3-15), according to which once Nārada saw the lute discarded by Sarasvatī in the Brahmaloka. He took it through curiosity and began playing on it. But he did a bad job with it. From it came out seven brāhmaṇas and fell unconscious. They were the seven notes (*svaras*).[7] Nārada was amazed, and asked *Brahmā* about them. Brahmā told him that the tunes sounded in an absurd way were seen in the form of the brāhmaṇas. Hence, he who does not sound the tunes properly kills them and the tunes are actually alive and are the brāhmaṇas.[8] Brahmā asked him to go to Prabhāsa and worship the Bhairava at the Brahmakuṇḍa. He did it; also established a liṅga=Nāradeśvara and was free from the sin. It is said that he who plays faulty tunes on a lute has to go to this place for freedom from sin.[9]

1. There is a small shrine of Bhairava at Vārāṇasī;; it is famous for guarding the city, and also for protection from evils and ghosts.

2. This is the basic practice of the Kāpālika sect, a sub-sect of the Śaivas.

3. The *Mb.* mentions him as an ancient sage, and does not have the typical Bhairava; he is a nāga there (Sabhā. 7.18 in the Southern recension). Viṣvaksena, also named as Viṣvakṣeṇa, is given as a name of Viṣṇu also, later. *Śisu.* X. 55; *Raghu.* 15.103

4. *Sk. P.* V. 1.64.5

   पुरायं भैरवो योगी योगिनीत्रासकारकः ।

5. A shrine of Bhairava is located at the place called Bhairavagarh, on the bank of the Śiprā, at Ujjain.

6. The *Sk. P.* (VII. 1.137.1) mentions also the Kaṅkāla bhairava, established by Bhairava at Prabhāsa. His worship is enjoined on Srāvaṇa-*Śukla pañcamī* (5th bright); and Āśvina *śukla* Aṣṭamī (8th bright).

7. Ibid. 152.5.

   तंत्रीभ्यो वाद्यमानेभ्यो ब्राह्मणा पातिता भुवि ।
   सप्तस्वरास्ते विख्याता मूर्च्छिताः षड्जकादयः ॥

   Here clearly the technical word *'mūrchanā'* for the *'āroha-avaroha'* is worked upon by a word-play.

8. Ib. 8.

   एते स्वरा महाभाग मूर्च्छिताः पतिता भुवि ।
   अज्ञानवादनेनैव पापं जातं तवाधुना ॥

   Ib. 9.

   सप्तब्राह्मणविध्वंसपातकं ते समागतम् ।
   तस्माच्छीघ्रं व्रज मुने प्रभासक्षेत्रमुत्तमम् ॥

9. Ib. 14

   अज्ञानाद्वादयेद्यस्तु वीणां चैव तथा स्वरान् ।
   स तत्पातकशुध्द्यर्थं तत्र गच्छेन्महेश्वरि ॥

Bhojaka : The *bhojakas* are the priests of the sun god. The *Bhaviṣya P.* (Brahmakhaṇḍa 117.5ff) which deals in details with the solar cult and sun-worship gives a complete picture about these priests. It depicts the sun as saying to Aruṇa, his charioteer that, the *bhojaka* is, in

essence, the *devalaka* (a person who keeps a temple, or serves as priest in a temple); and the *devalaka* of the sun-temple is a *bhojaka*. The *bhojaka* is termed brāhmaṇa if he follows the rules of behaviour and worships the sun.[1] The *bhojaka* is said to have been created by the sun from his own lustre (Ib. 7). It is said that once a king named Medhātithi who was the son of Priyavrata, could not establish and worship the image of the sun god. He propitiated the sun. The god blessed him with his *darśana* (personal audience) and created the *bhojakas*. As the three other *varṇas* (*i.e.* Kṣatriya, Vaiśya and Śūdra) were not entitled to perform the rituals related to the sun-temple, the sun created the first *varṇa*, and named it first Bhaga (Ib. 22-23). As the sun-god contemplated their creation, these were produced from various parts of the body. As soon as they were born they began chanting the four Vedas and the Upaniṣads, wore tawny-coloured garments and bore in either hand a lotus (solar-symbol) and a small basket (*Karaṇḍa*).[2] They were eight in number, two each being born from his head, chest, thighs and feet. These *bhojakas* were asked not to take food at the house of the Śūdras, and also they were ordained not to take and eat all food offered to the idol of the sun by a Śudra (Ib. 47-48); also food offered by a Śūdra at the house of a *bhojaka* was to be discarded by the latter. They were asked to sound the conch before the sun-image, and sound it always (Ib. 51-52). They were also known by the term Maga or Magadha, as they concentrated on Maga who is the sun-priest (Ib. 53[cd] *magam dhyāyanti ye yasmāt tena te magadhāḥ smṛtāḥ*). They are ordained to wear the *abhyaṅga* (called also *avyaṅga*, which is like the sacred thread; see under "Avyaṅga"), to tonsure the head and keep the pig-tail (*śikhā*). About their special ritual it is said that they mutter the Gāyatrī (=Sāvitrī verses sacred to the sun-god) thrice a day before the sun-god. They fast on the 7th bright of a month, have *nakta* (one meal only at the evening time, prior to sun-set) on Sundays, and on every bright 6th (Ib. 54-56.) The *Bhaviṣya P.* (Brahmakhaṇḍa 141.5ff) gives particulars of the caste of the Bhojakas. According to the account Bhojakas were born of the Maga and the ten daughters of the family of Bhoja. The Magas, in this account, are said to be the Brāhmaṇas born of the body of the sun, while the Mandagas (or Mandakas) were Śūdras. The Magas were originally ten in number born of the body of the sun, while the others (Śūdras) were eight in

number, who married Śudra girls (*Bhag P.* Brahma 141.5-8). The Magas are said to be of four types—Agni, Soma, Bhojaka and Āditya (Ib. 139.44) and they are mentioned as *dvijātayaḥ.*[3] (brāhmaṇas). According to another legend the Magas sprang from Jarṣabha, the son of the sun-god from Niṣkubhā. Niṣkubhā was the daughter of the sage named Sujitvan of the Mihira *gotra* (Mihira is the sun-god). One day, when Niṣkubhā was playing with the fire, the sun-god saw her and was attracted by her beauty. He entered the fire and became the son of the fire-god. There he united with Niṣkubhā. Jarṣabha was the son born to them. (See "Maga'[4]; "Avyaṅga"; "Sun").

1. *Bhav. P.,* Brahma. 117.5-6
देवालयेषु ये विप्राः प्रीत्या मां पूजयन्ति हि ।
अन्याश्च देवता वृत्त्या ये स्युर्देवलकाः खग ।
एतस्मात्कारणान्मह्यं भोजको दयितः सदा ।
वर्णतो ब्राह्मणश्चायं स्वानुष्ठानपरो यदि ।

2. Ib. 24
शशिकुन्देन्दुसंकाशाः संख्ययाष्टौ महाबलाः ।
पठन्ति चतुरो वेदान् साङ्गोपनिषदः खग ॥

25ab.
काषायवाससः सर्वे करण्डाम्बुज धारिणः ।

3. *Bhaviṣya P.* Brahma. 139.44
अग्निजात्या मगा प्रोक्ताः सोमजाताः द्विजातयः ।
भोजकादित्यजात्या हि दिव्यास्ते परिकीर्तिताः ।
cf. also. Ib. 144-25-26.
मकारो भगवान्देवो भास्करः परिकीर्तितः ।
मकारध्यानयोगाच्च मगा ह्येते प्रकीर्तिताः ॥
धूपमाल्यैर्यतश्चापि-उपहारैस्तथैव च ।
भोजयन्ति सहस्रांशुं तेन ते भोजकाःस्मृताः ॥

Birch : (tree); leaf of (for other trees see under "Trees") : The birch-leaf figures in what is termed '*tvaritā vidyā*' and is associated with sorcery. It is said that to vanquish an enemy, (after drawing his figure) on a birch-leaf it should be heated on the embers of the *khadira* tree (*Acacia catechu*), crossing it with both feet (*Agni P.* 312.10

tāpayet khadirāṅgārair bhūrjam ā kramya pādayoḥ) (for another method, see under "Beasts-"—Acquatic, tortoise-). According to one method, if the name of the enemy is written on the birch-leaf in a cemetery and worshipped there, the enemy is sure to die (Ib. 18ff). To control the enemies the following method is suggested. On a tablet of earth one should write with cow-bile (*gorocanā*) and saffron, the word *hrīñ* eight times—*i.e.* at the four main quarters, and at the subordinate (middle) quarters, and in the middle one should write the name of the enemy; he should then wrap it in a birch-leaf and wear it in the neck as a talisman (Ib. 121.15-17). By the same talisman (without the name of the enemy in the middle) one can avoid death (Ib. 20. *bhūrje mṛtyu-nivārṇam*).

Birds : The *Purāṇas* have various references to the birds, and of various types. In certain cases, the birds are mentioned in a causal way, while in certain cases with a specific belief. For example, some of the birds are said to be *jātismara* ('remembering previous births') (*Sk. P.* VII. 1.22.9). In general birds were believed to be pure at the mouth; i.e. fruits dropped from their beaks, or pierced by their beaks were thought to be pure [*Agni P.* 156.10 *śakunīnām mukham* (*śuddham*); cf. also *Vāmana P.* 15.15^{b}, *śakuniḥ phalapātane* (*śuciḥ*)]. The *Sk. P.* (I. 1.14.10-11) refers to a Vedic myth[1], when it says that from the three heads of Viśvarūpa, that were cut by Indra, various birds were produced —from the soma-drinking head were produced the *Kapiñjalas* (the *cātaka* or the *tittira* according to Dict. -Apte); from the wine-drinking one were produced the *Kalaviṅkas* (sparrows); and from the third one were born the francoline partridges (*tittiras*). The *Sk. P.* (I. 1.18.3) says that being afraid of Bali, the gods took the forms of various birds and flew away. Indra took the form of the peacock; Yama that of a crow; Agni of a pigeon; Varuṇa that of a *kapiñjala*, Vāyu that of a *pārāvata* (pigeon); and Śiva of a frog. At another place Śiva is said to have distributed the fire in his eye among the bees and in the mouth of the Cuckoos (*Sk. P.* I. 2.24.43f). The *Padma P.* (Ādi. 4.2-12) mentions the birds called *bhāruṇḍa*, that are said to throw the dead in a crevice or a valley, in the Uttarakuru country.

The Cock is said to be inauspicious if he crows at the *pradoṣa* (the beginning of the night) near the dwelling (*Agni P.* 263.28); but balls of cooked rice are said to be offered to the cock for the gain of tenderness (*Brahmāṇḍa P.* II. 3.12.34[ab]).[2]

The *Crow* is oftener mentioned than the cock and in various contexts. A *piṇḍa* is said to be offered to the crow in expectation of long life (*Brahmāṇḍa P.* II. 3.12.33[cd]).[3] The *Agni P.* (264.22ff) mentions the traditional belief and custom regarding the crow in the offering of *piṇḍas* to the manes, and in general. It ordains *bali*—offerings to the crow in the morning and also in the evening, outside the dwelling; and then the *piṇḍas* to the manes should be offered in the morning, but not in the evening.[4] The *piṇḍa* should be offered first to the dead father, then to the grand-father and then to great grand-father; lastly to the manes in general (Ib. 23[d] *piṭrmātre tato arpayet*); and one should invoke the crows to accept the *piṇḍas* (Ib. 25).[5]

Sin is associated with the crow; and it is recorded that the King named Daśārha once tried to enjoy his own wife per force; this was a sin. But as soon as he recited the Śiva-*mantra* imparted by the sage Gārgya, who also touched him, from the Kings's body flew out many crows (*Sk. P.* III. 3.1.58).[6] The crow is also an ill omen. If the crow sits on the head, it is indicative of imminent death (*Śiva P.* V. 25.28), and if a person is surrounded by crows, he is sure to die within six months (Ib. 24[cd]). If crows enter the citadel from a particular quarter, it is indicative of the citadel being attacked from that side (*Agni P.* 232.1); and if, in the army or a caravan, a crow enters from the left, croaking with fear, it portends fear for the army (Ib. 2); likewise if the crow comes in front crowing it is indicative of trouble in the journey; if he comes from the left side, he is sure to give wealth; but if he comes from the south he is sure to destroy wealth (Ib. 9). Whatever materials he brings near, is indicated to be gained, and whatever he takes away is sure to be lost (Ib. 6). The crow croaking in his nest is extremely gainy; if he is seen in an arid place he is inauspicious; but if he is full of mud he is auspicious (Ib. 12). If he has something dirty (*amedhya*) in the beak, he fulfils all desires (Ib. 13). If the crow flies to-and-fro in the door, he portends the arrival of a lost person; but if he throws a red material, or a burnt thing in the house, he indicates fire to the

house (Ib. 4).[7] A crow having coitus is unholy (*Agni P.* 263.29[b]).[8] In sorcery for hatred the feather of a crow figured, along with that of an owl; these two are enjoined to be offered in fire (*Agni P.* 260.11[ab], *vidveṣaṇe ca pakṣmāṇi kāka-kauśikayoḥ*). Also the blood of the crow is used in sorcery. It is said that to vanquish the enemy, or the hated person, fire-sticks smeared with the blood of a young (newly born) crow, along with the bones of a hawk, should be offered into the fire with the left hand (*Matsya P.* 92.149).[9]

If the Hārīta bird flies to the opposite side without a note, it is a good omen (*Vāmana P.* 42.15[cd]—*Śakuniścāpi hārīto maunī yāti parāṅmukhaḥ*).

The *Hawk* has been referred to (under the Crow). It is also said that if the *bīja*[10] of the hawk is inscribed in the sword it is sure to kill the enemy (*Agni P.* 312.15). It is also ordained that a person wanting to vanquish the enemy, should prepare his image; and consecrating the dagger with sorcery-*mantras* belonging to the hawk (invoking the hawk), with it he should cut the image (*Matsya P.* 92.150[cd]-151[ab]).

The *Owl*[11] along with the crow is mentioned in sorcery (see above in 'crow'). At another place, in the context of the vow on the Navamī (ninth day), it is enjoined that in the south-east quarter an owl is to be carved with the dagger and worshipped (*Agni P.* 185.13[ab]). If an owl is seen at journey it is a bad sign (Ib. 294.40).

Peacock : It has been referred to actually through its feathers. In the context of the ornamentation of the goddess Tvaritā, it is said that she should have a canopy made of peacock-feathers (*Agni P.* 309.8[ab]) and she should have a head-dress of peacock-feathers (Ib. 7 *mayūra-valaya-picchamauliḥ*. Ib 8 *simhāsanasthā māyūrabarha-cchatra-samanvitā*). The peacock-feather was used in the worship of the deity for waving (Ib. 58.11[ab] *mayūrapicchena udvartya*).[12]

The sight of the white *Pigeon* is said to be auspicious on journey and so is the case with the *Swan* (*Sk. P.* II. 2.11.55); but if a pigeon enters the dwelling, it is an inauspicious thing (*Agni P.* 263.28[c]).[13] Like the crow, if a pigeon sits on one's head, he is sure to die soon, *i.e.* in one month[14] (*Śiva P.* V. 25.28).

The *Vulture*, like the crow, is inauspicious; and if it howers at the start of the journey it is bad (*Śiva P.* V. 25.24)[15] and the person dies within six months. If at the journey a vulture is met, it is inauspicious (*Agni P.* 294.40). The bone of a vulture figures in a sorcery-device. It is said that if the bone of a vulture, that of a cow and the old wreaths (*nirmālyam*) are buried in the door of the enemy, the latter is sure to die.

1. *Tait. Sam.* II. 5.1.1.
   cf. *Jai. Br.* II. 156,157 where from Indra's body creatures and other things are said to come out. cf. *Mb*. Śānti, 342.34

2. *Brahmāṇḍa. P.* II. 3.12.34[ab]
   सौकुमार्यमथान्विच्छन् कुक्कुटेभ्यः प्रयच्छति ।

3. *Brahmāṇḍa P.* II. 3.12.33[cd]
   प्रार्थयन्दीर्घमायुश्च वायसेभ्यः प्रयच्छति ।

   cf. *Sk. P.* VII. 1.206.78
   प्रार्थयन्दीर्घमायुश्च वायसेभ्यः प्रदापयेत् ।
   कुमारलोकमन्विच्छन् कुक्कुटेभ्यः प्रदापयेत् ।।

4. *Agni P.* 264.22
   बलिं बहिस्तथा दद्यात् सायं प्रातस्तु प्रत्यहम् ।
   पिण्डनिर्वपणं कुर्यात् ततः सायं न कारयेत् ।।

5. Ib. 25
   ते काकाः प्रतिगृह्णन्तु इमं पिण्डं मयोद्धृतम् ।

   The early practice was to give the *piṇḍas* to the cows, goats, brāhmaṇa, the birds in general, or throwing in water. *Manu* III. 260-261. The *yājna*. *Sm*. does not mention birds, though it mentions the others as *Manu; Yājña Sm.* I. 257.

6. *Sk. P.* III. 3.1.58
   तन्मंत्रधारणादेव तद्गुरोर्हस्तसंगमात् ।
   निर्ययुस्तस्य वपुषो वायसाः शतकोटयः ।।

7. *Agni P.* 232.4
   प्रोषितागमकृत्काकः कुर्वन्द्वारि गतागतम् ।
   रक्तं दग्धं गृहे द्रव्यं क्षिपन्वह्निनिवेदकः ।।

8. Ib. 263.29[b]

काको मैथुनगो दृशि (अशुभः) ।

9. *Matsya P.* 92.14[d]

नववायसरक्ताढ्यपात्रत्रयसमन्विताः ।
समिधो वामहस्तेन श्येनास्थिबलसंयुताः ॥

10. The word *bīja* has several meanings, including "seed" and "mystic letter". Here it probably indicates "marrow".

11. The owl was inauspicious in the Vedic times also; cf. *RV.* X. 165.4.

12. A Variant मसूरपिष्ट is probably scribe's fault.

13. A pigeon was also inauspicious in the Vedic times; cf. *RV.* X;165. 1-5 where it is called the 'winged weapon' (of Yama or Nirṛti).

14. *Śiva P.* V. 25.28

मूर्ध्नि काकः कपोतश्च शिरश्चाक्रम्य तिष्ठति ।
शीघ्रं तु म्रियते जन्तुर्मासेनैकेन न संशयः ॥

15. *Śiva P.* V. 25.24

वेष्टयते गृध्रकाकैश्च षण्मासायुर्न संशयः ।

Birth : About the normal way of conception and birth it is said that the male seed (*śukra*-"semen") falls into the vagina and gets mixed with the female seed (*śoṇita*, "blood"). If the latter is more a girl is born; and if the former is more, a male child is the result. If sexual union is done on an even day (after menstruation) a son is born, and if on an uneven day, a girl is the result. Union on a Sunday, Tuesday and Thursday results in the son; on other days, the result is a girl. A child born in the first part (*prahara*) of the day is short-lived; in the middle part, of moderate life; if in the latter part, long-lived. The foetus, as it grows day by day, forms into a ball like a jujube fruit on the seventh day. At the third month it forms into a sizable ball of flesh, devoid of hands and feet. In the fifth month, the foetus forms into a full miniature body. In the sixth month it gets endowed with life. For about four months thence it gets sustained on the mother's nourishment; and being impelled by the wind, it comes out, as 'born'.

In addition to the normal way of birth the *purāṇas*, like other mythical documents, have account of other varied types of unusual births. Technically there are various species of life, which are called

yoni. Thus the *Agni P.* (84.31-34) mentions them as fourteen in number (31[cd] *yonayo, pi caturdaśa*), while the *Vāmana P.* (11.15-27) mentions them as twelve, which it calls *dharma-yoni* (*tāsu dharmāś ca dvādaśa*). The *yoni-s*, according to the *Agni P.* are—the first is of the gods like Soma etc.; among the beasts the horse is included in the *devayoni* (gods); then come the wild beasts, then the birds and then other beasts; the creeping creatures (*sarīsṛpas*) are mentioned there-after; then come the stable things as the fifth (*sthāvaram pañcamam sarvam*); then the sixth *yoni* is sub-human (*amānuṣī*); then the *paiśāca*, the *rākṣasa*, *yākṣa* (pertaining to the *yakṣas*), the Gāndharva (of the Gandharvas), and *Aindra* (of Indra), (this comes to 11 in all); then Saumya, Prājeśvara and Brāhma (=total 14). The twelve *yonis* mentioned by the *Vāmana P.* are based on human nature, and are :— *Deva, Daitya, Siddha, Gandharva, Vidyādhara, Kimpuruṣa, Pitṛs, Ārṣa, Mānava, Guhyaka, Rākṣasa* and *Paiśāca.* The *Vāmana P.* mentions also the various qualities of these various *yonis.* They are as follows :—(1) Deva (Ib. 15) :—Always engaged in sacrificial rituals, studies and ultimate knowledge; worship of Viṣṇu. (2) Daitya (Ib. 16) :—strength of arms, jealousy, war-desire, honouring the rules of conduct, and devotion to Hara, Śiva. (3) Siddha (Ib. 17) gain of *yoga* (*yoga·siddhi*), study, knowledge of *brahman*, devotion to Viṣṇu, also devotion to Hara. (4) *Gandharva* (Ib. 18) :—Excellent worship (*utkṛṣṭopāsanā*), knowledge of dance-music etc., devotion to Sarasvatī. (5) Vidyādhara (Ib. 19) :—attainment of (magical) lore, scientific knowledge (*vijñāna*), mind to prowess, devotion to Bhavānī. (6) Kimpuruṣa (Ib. 20) :—Knowledge of the *Gandharvavidyā* (dance, music etc.), skill at all arts, devotion to the sun. (7) Paitṛka (Ib. 21) :-- respect for *brahmacarya*, interest in *yoga*-practice, movement everywhere, truth. (8) Ārṣa (Ib. 22) :—*brahmacarya*, *japa* (muttering the holy name), knowledge of *dharma.* (9) Mānava (Ib. 23, 24) :—study, *brahmacarya*, *yajaña* (sacrifice), giving of gifts, generosity (*akārpaṇyam*), ease (*an-āyāsaḥ*), pity (*dayā*=compassion), forgiving, sense-control, auspiciousness, purity, devotion to Śiva, to the Sun and to the goddess. (10) Guhyaka (also known as Yakṣa) (Ib. 25):--Lordship over wealth, enjoyments, study, ego, lack of pride, worship of Śiva. (11) Rākṣasa (Ib. 26) :— desiring and polluting others' wives, covetousness, study, devotion to Tryambaka (Śiva). (12) *Piśāca* (Ib. 27) :—lack of proper thought (*aviveka*), ignorance, destruction of purity, falsehood, desire for flesh.

Unusual births: ULusual births are those that are generally, and popularly, known as '*ayonija*' (not from the female organ). They are of various types, for example, from other body-limbs, from perspiration, from hair and even from the mind (in which case the progeny is termed '*mānasa*'), one important motif being from blood. The general belief is that of the human or the sentient organism being potent with life, which can reproduce life. Of these the motif of "Blood" and "Body-birth" (see under "Body") have been noted independently, though a few cases may be seen under the present head. One important motif is that of birth from the sacrificial altar. It is said that Vṛndā, the daughter of King Kedāra, was born from the fire-altar. She is said to be a digit of Lakṣmī, the lotus-born (*Brahmavai P.* Śrīkṛṣṇakhaṇḍa, 86.21-23)[1] Kalāvatī, the mother of Rādhā, is said to have been born from the fire-altar at Kānyakubja (modern Kannauj). It is said that king Bhanandana got her at the end of the sacrifice as she came out of the altar, naked and smiling, in the form of a child yet in the milk-sucking stage of life. His wife, Mālāvatī took the girl to her bosom. (Ib. 17.119-122).[2]

The *Matsya P.* (60.21-32) describes the birth of Urvaśī from the thigh of the divine sage Nārāyaṇa, to disturb the penance of Viṣṇu (For Urvaśī, more details, see under "Urvaśī").[3] The same *P.* mentions that the sage Vāmadeva produced brāhmaṇas from his mouth, the Kṣatriyas (*rājanyān*) from his arms, the Vaiśyas from the thighs and the Śūdras from the feet (*Matsya P.* 4.28).[4] The great king Pṛthu is said to have been created from the right hand of Vena (his father) when churned (Ib. 10.7-9; 10; *Agni P.* 18. 12; this *P.* mentions the name as Veṇa; at other texts it is rightly, Vena; *Vāmana P.* Saromāhātmya 26.18-21; *Śiva P.* V. 30.19^{ab}). From the left arm of Vena, that was likewise churned, came the Niṣāda, a dark dwarfish person (Ib; *Vāmana P. loc. cit.* 19).[5] According to the, *Bhāg. P.* (IV, 14.43-46) also Niṣāda was produced from the thigh of of Vena, when churned; but for Pṛthu there is a variant. According to this *Purāṇa*, both the arms of Vena, were churned,[6] and from them a pair of a man and a woman was produced (Ib. -15.2^{ab}).[7] The sages said that the man was the aspect of Viṣṇu, and the woman was the aspect of Lakṣmī, that from them the first to be born would be Pṛthu (Ib. 3-4). Aurva is said to have been born from the thigh of Brahmā; and from the knee of Aurva was born the girl Kandalī, who longed for the sage

Durvāsas (*Brahmavai P.* Śrīkṛṣṇakhaṇḍa, 24. 5-6).[8] Similar account of birth occurs elsewhere in the *Bhāg. P.* (III. 12.4), where we have Manyu and Prajāpati born from the eyebrows of Rudra. Brahmā is said to have created various sages from his various limbs (Ib. 23-27). The motif of churning a person out of another's limb is seen also in the account of king Nimi. It is said that, the sages churned the body of Nimi, whence was born a boy. He was Janaka, called Vaideha ("born of the body-less"), as he was born from the king Nimi, whose other name was Videha. As he was churned out (*mathanāj jātaḥ*) he was called also Mithila. He founded the city of Mithilā (*Bhāg. P.* IX. 13.12-13). Ikṣvāku is said to have been born when Manu sneezed. (Ib. X. 6. 4 *Kṣuvataḥ jajñe*). The elephant of Indra (=Airāvata) was born from the palm of Rudra (*Vāmana P.* 9.15), while a man like a mountain in size, and having eyes like chariot-wheels, being the vehicle of Dhanada (=Kubera) was produced from the foot of the goddess Ambikā (Ib. 18). The two *asuras*, Madhu and Kaiṭabha, were born from the ear-dirt (*karṇa-mala*) of Viṣṇu (*Śiva P.* V. 45.53; also *Brahma P.* 180.37,[9] while Varuṇa's vehicle, the aquatic *Śiśumāra*, was produced from the ear-dirt of Rudra (*Vāmana P.* 9.17). From his thigh was produced the buffalo, Pauṇḍraka, who was the vehicle of the god of death (Ib. 16). Mahākāli called Mahāmāyā was born from the mouth and eye of Hari (=Viṣṇu) (*Śiva P.* V. 45.69); Ikṣvāku, the founder of the famous Ikṣvāku dynasty was said to be born from the nose of Manu (Ib.V. 37.1[ab]) while the Aśvins were born from the semen of the horse-form of the sun that oozed out of the nostrils and the mouth of the mare-form of Saraṇyū, his divine wife (Ib. 35.33 *mukhato nāsikāyām tu*). The Mahālakṣmī is said to have come forth from the mouth of the angry Viṣṇu and Śambhu (Ib. V. 46.11). Kālī, with a dreadful face, came out from the fore-head of the goddess Pārvatī Parameśvarī (*Vāmana P.* 29.56); from the mouth of the great goddess was produced the Vaiṣṇavī, having the bow and arrows in her hands and mounting upon Garuḍa (Ib. 30.6-7[cd]); from her back was born Vārahī, mounted upon the Śeṣa-nāga (hooded serpent); the goddess Nārasimhī, with prominent nails, was produced from the heart (Ib. 9[ab]).

There is a curious account from the *Vāmana P.* (2.44-48) of the birth of a man from the arm of Nārāyaṇa. But the motif is mixed. According to the desire of the sage Nārāyaṇa, Śiva smote the left hand of Nārāyaṇa (Ib. 44[c] *savyam nārāyaṇa-bhujam*) with his trident (*triśūla*) with force. Three streams came out of the *triśūla*. One stream took resort to the sky; another was accepted by the sage Atri; and the third one fell into the begging bowl (*kapāla*) of Śiva; and from it was born a young boy ready, armoured and dark in complexion, with bow and arrows in hand, roaring "whom shall I kill ?".[10]

The motif of birth from the body-parts glides into that of body-moisture. Thus in one account, demon Andhaka is said to have been born from Śiva's perspiration (*Śiva P.* II. 42); and in another account, as Śiva was fighting the demon Andhaka, perspiration rolled from his fore-head, from which was born a girl who was smeared with blood (*asṛgāplutā*); and the drop of perspiration that fell on the ground, generated a boy lustrous like the fire ember. Śiva named the girl Carcikā, as she was born from the perspiration and blood-smearing (*Vāmana P.*44.41,42ff) and from the blood of Śiva were born seven Bhairavas (Ib.). Five crores of ghosts are said to have been produced from the perspiration of the goddess Bhūtamātṛka (*Sk. P.* VII. 1.167. 104-9). They were *pāṇipātrā* (having only the palms as a plate), subsisting on left out offerings, bearded hide-covered, and dry-skinned. Their ornaments were mortars (Ib. 106[c] *ulūkhalābharaṇaiḥ...*) and the winnowing baskets (*śūrpa*) were their seats. These ghosts were called Aṅgāraka and were the followers of the goddesses. They were dwellers of the delivery-rooms (Ib. 108[b] *sūtikāgṛhavāsinaḥ*), and had their mouths extended to the ears. Another account about the motif of perspiration is as follows :—It is said that the sage Kaṇḍu was disturbed in his penance by the heavenly damsel Pramlocā sent by Indra for this purpose. The sage enjoyed her; but when he knew his folly, he drove her away. As she went away in the sky, she wiped her perspiration on the leaves of the trees. This way the foetus that the sage had deposited in her womb, which came out in the form of perspiration, struck up on the trees. The wind collected it into one. The god Soma (here the moon-god) sustained it with the vital airs. The child was a daughter named Māriṣā, who later became the wife of the Prācetasas.

So she was the daughter of Kaṇḍu and Pramlocā, and also of Soma, the wind-god and the trees (*Viṣṇu P.* I. 15.11ff-51).[11] At another place it is said that from the blood-drop of Maheśvarī the demon Rakta-bīja ("blood-seed") was born (Ib. ff). From the *mala* (*i.e.* "dirt") of Pārvatī was produced Gajānana; and another one called the *mala-puruṣa* (*Vāmana P.* 28.58) from the perspiration of Śiva and Pārvatī mixed with the clay from the place of bath (Ib. 63-65[12] *Sk. P.* VI. 142.15; also *Brahma P.* 178.58-104). The Planet Bhauma (Mars) was born from the perspiration of Śiva (*Śiva P.* II. 10.14-27; see also under "Śiva"). From the perspiration of Śiva, again, as he was foaming with anger for the destruction of the sacrifice of Dakṣa, was created Vīrabhadra (*Matsya P.* 71.11-13). From Brahma's perspiration were born the manes called *Agniṣvātta* (*Śiva P.* II. 3.48); from the perspiration of Dakṣa was born Rati (Ib. 51). Perspiration and blood together give rise to a new life in certain cases. Brahmā is said to have been offering into the fire that was produced from his own lustre; he got perspired in the act; while he scratched his fore-head with the *Samidh* (fire-stick) in his hand, a blood-drop fell down into the fire. From it was produced Nīlalohita, Rudra Śiva (*Sk. P.* V. 1.2.25-26). In this account the sacrificial setting is brought in; but the original belief is that of the creation from perspiration or/and blood. The fluid of the body, sometimes, gives place to the hair, which indicates the belief that hair was endowed with life. Thus, it is said that Indra killed the son of Tvaṣṭṛ (by name Viśvarūpa); and getting angry, Tvaṣṭṛ plucked out a hair from his *jaṭā* (matted locks); he offered it into the fire, and Vṛtra was born (*Mārkaṇḍeya P.* 5.1ff; esp. 5 *jaṭām agnau juhāva tām;* and 6[a] *tato vṛtraḥ samut tasthau*).[13] The *Śiva P.* mentions the birth of Vīrabhadra and Kāli from the *jaṭā* of Śiva (II. 32.20-25; also Ib. II. 1.29 *jaṭām utkṛtya mahatīm vīrabhadram ajījanat*). Hair on the body also produce; and at times, the motif gets associated with the subtler principle, anger; thus there is a mixture of the mental activity (anger in this case) and hair on the body. From the *roma-s* (hair on the body) of Śiva, due to his anger, were produced the *gaṇas*, Vīrabhadra and others, having lion's face (*Vāmana P.* 4.17,18). The birth of a terrible person from the hair is common. Thus, when the sage Durvāsas got angry with the King Ambarīṣa, he suddenly tore away a hair from his matted locks. From it was born a terrible person, sword in hand (*Brahmavai P.* Śrīkṛṣṇakhaṇḍa 25.50-52).

Vīrabhadra plucked his hair, and from it were born many Rudras (*Sk. P.* VII. 2.8.105ff, they were, hence, called 'Romaja'="born of hair"; *Brahmāṇḍa P.* II. 3.11.76-77 the *kāśa* grass from Prajāpatis body-hair; *Sk. P.* II. 2.18.12ff; trees from Viṣṇu's body-hair etc.). The birth from fire and anger get mixed, probably, due to the fact that both indicate heat; this is again subtly associated with the ocean. The earlier motif of perspiration is a mixture of heat and fluid. The demon Jalandhara was produced from the lustre of Śiva, which was in the form of the fire coming from the third eye, mixing with the salty ocean. He was rightly called Jalandhara, and was the son of Sindhu (the ocean; *Śiva P.* III. 30.37-38;[14] cf. also *Sk. P.* II. 4.14 where the same account occurs, with the addition that the fire is due to the anger of Śiva). From the (pure) anger of the gods that came out of their mouth mixed with that of Kārttikeya, in discussing how to get rid of the demon Mahiṣa, was born a divine girl; and she was named Kātyāyanī (*Sk.P.*VI. 120. 11.13).[15] In line with the anger, which is a subtle principle, falls also breath (which is the subtle principle from the mouth), and the *huṅkāra* (which is the subtle principle from the nose). From the outgoing breath of Brahmā was born the spring season (*Śiva P.* II. 8.37) and from his *huṅkāra* were born men wearing a single tuft of hair (*śikhā*) and the *brahmasūtra* *i.e.* "sacred thread" (*Sk P.* III. 2.10.4).[16] Of the mind-born motif there are a number of examples; for example—Sandhyā (twilight) and Madana (the god of love) were born from Brahmā's mind (*Siva P.* II. 2.19-23). (see also under "Body"—creations. For the *bhojaka*—priest born from the sun's body, see under "Bhojaka").

Birth from impersonal agencies are also noticed. One of such births is from smoke. Paiṭhinasī, wife of Bharadvāja was once preparing the sacrificial cake (*puroḍāśa*);[17] now, from the smoke thereof a demon named Havyahana ("Destroyer of the sacrificial offering") was produced, and he wanted to destroy the sacrifice after eating the *puroḍāśa* (*Brahma P.* 133.2-4). The motif reverts to that of birth from fire or sacrificial birth. Now, there are other contexts also. It is said that a poor brahmaṇa named Pāṇḍava, who was staying on the bank of the river Vitastā, was abandoned by his wife and relatives. But he had a blanket, from which he got a son due to the favour of Śiva whom he propitiated. The blanket here, obviously, stands for the wife; and it is

also described in the same delicate note (*Sk. P.* V. 2.34.2-5).[18] The *Varāha P.* (11.80) mentions a gem (*maṇi*) from which were born warriors with weapons in their hands. They were the kings in the Tretā-age (their names need not be given here; see Ib. Ch. 36). The gem was with a sage called Gauramukha. The king Durjaya wanted to possess it; and he went with his officials and soldiers to snatch it; but as he wanted to fulfil his desire, from it came out the soldiers, as noted above.

The natural body-fluid (semen) has been noted in many cases; but the imparting of the semen and the birth thereby is supra-natural. Semen as the male-principle and water as the female principle join to cause birth.[19] The semen of one Satyadhṛti fell in water on seeing a nymph; from it was born a couple and was fostered there (*Matsya P.* 50.9-10).[20] In the natural course the semen forms the foetus; but it comes out of the mouth. Thus it is said that, being advised by Brahmā, a girl called Kuṭilā came to Udayagiri and released the foetus through her mouth (*Vāmana P.* 31.14-17). The semen released in water, if drunk being mixed with it, also causes birth. In the context of the birth of Kārttikeya it is said, that the water, mixed with the semen of Śiva, got transferred to the fire-god who, in his turn, released it into the water (of the lake in this account, as against, that of the Gaṅgā) which was given by the six Kṛttikās in a lotus-leaf to Umā, who drank it. From her right side[21] was born the six-faced Kārttikeya, breaking it (*Matsya* 157.39-40);[22] and breaking the thigh of Urva, came out his son Aurva (Ib. 49-50).[23]

The *Kapāla-trīśūla* motif already noted above subtly suggests the Kapāla to be the receptacle-womb of the stream, and more so when a child is being said to be produced thereform. The motif becomes clearer when actual semen is said to fall into a variety of receptacles giving rise to creation. The most famous myth of this sort is that of the birth of Vasiṣṭha and Agastya (for the latter see under "Agastya"). According to the *Matsya P.* (199.13ff) Mitra and Varuṇa[24] were practicing penance in the Badarī-*āśrama*. Once they saw Urvaśī plucking flowers. They both were moved with excitement on seeing her; and their semen fell on the deer-skin on which they sat. Being afraid of their mutual curse, they placed the semen in a jar full of water. From it were born

the two sages, Agastya and Vasiṣṭha[25] (Ib. 27-29; also *Bhāg. P.* VI. 18.5-6). About the same details are seen at the *Śiva P.* (V. 4.23-25) with the difference that Vasiṣṭha was born from the jar, while Agastya was born from the semen of Varuṇa that fell into the water. The *P.* does not mention the plight of the two gods practising penance, nor the fact that the semen fell on the deer-skin and they put in the water-jar.[26] The motif of the jar comes in connection with the account of Maṅkaṇa, the mind-born son of Kaśyapa.[27] This sage is said to have become passionate on seeing the nymph Rambhā; his semen fell in water; but it was collected (naturally with the water) in a jar by a hunter. The semen got divided into seven parts; and from it were produced the seven Maruts (*Vāmana P. Saromāhātmya* 17.4ff; see also "Maṅkaṇa" and "Maruts"; for Maṅkaṇa's others powers see under "Ashes").

According to an account from the *Brahmavai P.* (sṛṣṭikhaṇḍa 20.12ff) Kalāvatī, wife of king Drumila of Kānyakubja, was barren due to the fault in her husband. So, being advised by her husband she approached the sage Kaśyapa for union. The sage, however, did not accept her wish and was angry with her. It so happened that the sage chanced to look at the nymph Menakā and his semen fell out. The queen saw this, and ate up the fluid that fell to the ground. She conceived and, later, gave birth to a son, who had a lotus-mark on his feet. The birth of Kṛpa and Kṛpī is said to be from the semen of Śaradvān that fell on a blade of grass. These blades were nurtured by Śantanu (*Bhāg. P.* IX. 21.35-36). From the semen of Śiva was born a terrible man having a skull and a sword, hide-clothed (*Sk. P.* VII. 1.167.23). The semen of Śiva's *liṅgas* (penises) that fell down at the curse of the Brāhmaṇas, as he roamed naked in the Amarakaṇṭaka region, collected into a big *liṅga*; from its fluid was created the river Narmadā, and the *liṅga* became the Amarakaṇṭaka mountain. (See under "Śiva").

According to an account from the *Padma P.* (*sṛṣṭikhaṇḍa* 52.20-35) Śantanu's wife, Amoghā, was once seen by Brahmā in the absence of her husband. As he sat on the cot eying her, his semen fell down; and he left. When Śantanu returned and recognized the semen as that of Brahmā, he asked his wife to absorb it. She drank it, but

could not bear it; and she threw it out in water. Out of it was born a lustrous man wearing a garland of gems. The gods showered him with flowers and named him 'Tīrtharāja', present in all holy places. A variant of the motif of semen-drinking comes in the context of the birth of Kārttikeya. Agni, in the form of a parrot, disturbs the union of Śiva-Pārvatī, and is compelled to drink the semen of Śiva. From the remainder of the semen arose a lake. At this lake Pārvatī had drunk the water from the lotus-leaf. And from her side was born Kārttikeya (*Padma P.*, *Sṛṣṭikhaṇḍa* 41.118-132) (for birth from 'tear' etc. see under "Body").

A variant of the jar-motif is to be seen in that of a stone-tub. Once a sage named Sindhudvīpa[28] saw a divine girl (*devakanyā*) bathing naked in the Narmadā, and he emitted his semen in a stone-tub. (*Varāha P.* 95.16^{cd} *caskanda sa muniḥ śukram śilādroṇyām mahātapāḥ*). Māhiṣmatī, the daughter of an *asura*, cursed by the same sage earlier to be a buffalo *i.e. mahiṣī*,drank the semen, and gave birth to the child, known later as Mahiṣāsura (see under "Demons"-'Mahiṣāsura'). The same motif is seen in the account which says that Droṇa, the great epic warrior, was born from the semen of Gautama that fell in a tub (*droṇa*; *Śiva P.* V. 4.32-33)[29]. The motif of the swallowing of the semen obtains elsewhere also. Thus, the sage Vedaśiras is said to have got excited at the sight of a nymph, Śuci; and he emitted (*caskanda*) his semen.[30] He said to the nymph, "our 'seed' is not unfruitful; hence accept it". When he said thus the nymph drank up the semen of the sage thinking it to be a 'great favour' (*mahāprasāda*). After due course of time a daughter was born to her. She was called Dhūtapāpā (*Sk. P.* IV. 59.19ff.-38).[31] According to another account, the wives of the seven sages (*saptarṣis*) drank the semen of Savana, the son of Svāyambhuva Manu, which fell in a lotus leaf (*puṣkara*; cf. the motif in the *RV*, of the birth of Vasiṣṭha noted above). By drinking it they became pregnant, and gave birth to the seven Maruts, the wind-gods (*Vāmana P.* 46.15-20). Again, Śaṅkhinī, a crocodile, drank the semen of the seven sons of Ṛtadhvaja in the Svārociṣa age of Manu (*manvantare*). They gave birth to the seven Maruts (Ib. 32-37). We may note some similar accounts about the birth of the Maruts. In the Uttama *manvantara*, the Maruts were born out of the fire-and-body-water (fire and perspiration motifs complexed) of the wife

of Jyotiṣmān (Ib. 54-55). In the Tāmasa *manvantara*, the Maruts were born of fire, in which flesh, semen etc. were sacrificed by the king Dantadhvaja, son of Tāmasa manu (Ib. 57-60). In the Cākṣuṣa *manvantara*, the Maruts were born of the semen of Maṅkaṇa (noted earlier above) (see under "Maruts"; for the birth of the moon from Atri's eye etc. see under "Moon".

Another interesting variation of the motif of the jar (=tub) is the pumpkin (*tumbī*). The most famous example of this motif is that of the birth of the sons of Sagara, from one of the wives. She is said to have given birth to a pumpkin, in which there were sixty thousand tiny foetuses of the shape of sesame (*Brahma P.* 8.68^{cd} *garbhāste tilasammitāḥ*); as they grew they were placed later in jars filled with ghee (clarified butter; Ib. 69). The same account occurs elsewhere (*Brahmāṇḍa P.* II. 3.51.39-46, where the name of the queen appears as Sumati; also at *Śiva P.* 39.4-5).[32]

Birth from eating a fruit, in the case of a woman is also recorded. The *Padma P.* (*Uttarakhaṇḍa*, 192.24-42) mentions that a mendicant (*yati*) gave a fruit to one Ātmadeva to be given to his wife. She, however, did not eat it, and gave to a cow.[33] From the latter was born a human child with cow's ears (Gokarṇa).

The motif of fruit-birth is to be seen also in the account of King Āyus. The god Dattātreya is said to have given him a fruit to be given to his wife to eat. His wife, Indumatī ate and conceived (*Padma P.*, Bhūmikhaṇḍa, 103.134ff; 104.4).[34] An interesting account of birth is in the birth of the son of Madayantī, the wife of king Mitrasaha (called Kalmāṣapāda, as he had spots on his feet), from the sage Vasiṣṭha, by *niyoga*. As the foetus did not come out for seven years, Madayantī stroke her stomach with a stone (*aśmanā*). The foetus came out in the form of a son. He was called Aśmaka[35] (as he was brought out with the help of *aśman*, a stone) (*Viṣṇu P.* IV. 4.38; *Bhāg. P.* IX. 9.38-39; cf. also Ib. IV. 15.1f.). A similar account is narrated about a daughter of the king of Kāśī; she did not come out for a long time. Twelve years went thus. The King asked her, "O daughter! why do you not come out ? Come out, I long to see your face. Why do you torment your mother for such a long time ?" The daughter replied

from the womb (*garbhasthā-eva vyājahāra*)—"Father, if you donate a cow every day to a brāhmaṇa for three years hence, I shall come out after these three years". The king did accordingly and the girl came out fully grown. Her name came to be 'Gāndinī', as for her sake every day (*dine*) a cow was given (*gām+dine=gāndine*) (*Viṣṇu P.* IV. 13.55-56). She was given in marriage to Śvaphalka, and she gave birth to Akrūra[36] (Ib. 56f; see also "Conception").

1. *Brahmavai P.* Śrīkṛṣṇa, 86.21

   कमलाकलया जाता यज्ञकुण्डसमुद्भवा ।
   वह्निशुद्धांशुकाधाना कन्या कमललोचना ॥

   cf. The birth of Draupadī and Dhṛṣṭadyumna, *Mb.* Ādi. 166.39-44.

2. Ib. 17.120-122

   कान्यकुब्जे नृपश्रेष्ठो भनन्दन उरुक्रमः ।
   स तां सम्प्राप्य यागान्ते यज्ञकुण्डसमुत्थिताम् ॥

   नग्नां हसन्तीं रूपाढ्यां स्तनन्धामिव बालिकाम् ।
   तेजसा प्रज्वलन्तीं च प्रतप्तकरकनकप्रभाम् ॥

3. *Matsya P.* 60.24

   संक्षोभाय ततस्तेषां स्वोरुदेशान्नारायणः ।
   नारीमुत्पादयामास त्रैलोक्यजनमोहनीम् ॥

   This detail does not occur in *Mb.*

4. For the earliest motif of this type see *RV* X. 90.12. The famous 'Hymn to the Puruṣa'. Vāmadeva is here given the status of Puruṣa. *Matsya P.* 4.28

   वामेदवस्तु भगवानसृजन्मुखतो द्विजान् ।
   राजन्यानसृजद् बाह्वोर्विट्शूद्रानूरुपादयोः ॥

5. cf. *Mb.* 59.95-97; it has Niṣāda from the right thigh of Vena.

6. The prototype for all such aspects of churning motif is the sacrifice and the Pururasūkta (*Ṛv.* X. 90).

7. *Bhāg. P.* IV. 15.2[cd]

   बाहुभ्यां मथ्यमानाभ्यां मिथुनं समपद्यत ॥

8. According to the *Mb.* Aurva was the son of Cyavana and Āruṣī, the daughter of Manu, who came out tearing the thigh of his mother—Ādi 66.46-47; 177.24. Kandalī is not mentioned in *Mb.*

9. *Mb.* has an elaborate legend-Śānti 347.25-26; acc. to it on the navel lotus of Viṣṇu two drops of water fell-*rajas* and *tamas*; from them were born Madhu & Kaiṭabha; for a variant see Southern recension, sabhā 38 (ed. Gorakhpur) Viṣṇu prepared two images from clay; Vāyu (wind-god) put animation in them. They were Madhu-Kaiṭabha.

10. *Vāmana. P.* I. 2.46-48.

तृतीया न्यपतद्धारा कपाले रौद्रदर्शने ।
तस्माच्छिशुः समभवत् सन्नद्धः कवचीयुवा ।।
श्यामावदातः शस्त्रपाणिः गर्जन्यथा प्रावृषि तोयदोऽसौ ।
इत्थं ब्रुवन्कस्य विनाशयामि स्कन्धाच्छिरस्तालफलं यथैव ।।

11. *Viṣṇu P.* I. 15.46^{cd}-49

आकाशगामिनी स्वेदं ममार्ज तरुपल्लवैः ।

वृक्षाद्वृक्षं ययौ बाला तदग्रारुणपल्लवैः ।।
निर्मार्जिमाणा गात्राणि गलत्स्वेदाजलानि वै ।।

ऋषिणा यस्तदा गर्भस्तस्या देहे समाहितः ।
निर्जगाम स रोमाञ्चस्वेदरूनी तदङ्गतः ।।

तं वृक्षा जगृहुर्गर्भमेकं चक्रे तु मारुतः ।
मया (सोमेन) चाप्यायितो गार्भिः स तदा ववधे शनैः ।।

also cf. *Brahma P.* 178.58ff.

12. *Vāmana P.* 28.65ff.

उमास्वेदभवस्वेदजलभृतिसमन्वितम् । etc.

Ibid., 28.67

अपत्यं हि विदित्वा च प्रीतिमान् भुवनेश्वरः ।

For more instances of birth from perspiration may be seen—*Varāha P.* 144.82; the river Gaṇḍakī from that of the cheeks (*gaṇḍa*) of Viṣṇu; *Brahma P.* 219.41; 39.78ff; 112.12ff; *Sk. P.* IV. 59.107ff; V. 3.4.14ff; 24ff; IV. 26.52; VI. 113.80; 2. 54.63 etc. etc; see also "Rivers"; see under "Body".

13. The legend is reversed here. According to the Vedic tradition, Indra drank Soma without Tvaṣṭṛ's permission; being angry, the latter offered whatever drops of Soma were in the tub; from it came out Vṛtra. The hair is a fresh motif in this old legend. cf. *Maitt. Sam.* II. 4.3 etc. also see "Body". 'Hair'.

14. *Śiva P.* III. 30.37 -38[ab]

अथ शिवस्य यत्तेजो भालनेत्रसमुद्भवम् ।
क्षिप्तं च लवणाम्भोधौ सद्यो बालो बभूव ह ।।

स जलन्धरनामाऽऽभूत् सिन्धुपुत्रोऽसुरेश्वरः ।

15. *Sk. P.* VI. 120.11[cd].

वक्त्रद्वारेण देवानां यथा कोपः समागतः ।

Ibid., 12[ab]

एतस्मिन्नन्तरे जाता तत्कोपान्ते कुमारिका ।

Ibid., 13

कार्त्तिकेयस्य कोपेन कोपे मिश्रे दिवौकसाम् ।
यस्माज्जातात्र सा कन्या तस्मात्कत्यायनी स्मृता ।।

Mark कार्तिकेय कात्यायनी; a case of loose etymology.

16. *Sk. P.* III. 2.10.4[cd]

हुंकारात्तस्य निष्क्रान्ताः शिखासूत्रधरा नराः ।

Also there are instances of birth of beings from the smile of deities. Thus from the smile of the goddess Caṇḍikā were produced many heroes, weapon-in-hand (*Sk. P.* VII. 6.35.113,114; for the same motif cf. *Mark. P.* 20.47, horse from Gālva's breath; see "Balāśva".

17. The preparation of puroḍāśa by a woman is rather strange, and not according to the Vedic tradition.

18. *Sk. P.* V. 2.34.3

कथाप्येका स्थिता यस्य सर्वस्वप्रेमधारिणी ।

Ibid., 2.34.5

तस्य पुत्रः समुत्पन्नः कंथामध्याद् अयोनिजः ।
शीतोष्णवारिणी कंथा तस्य पुत्रस्य साऽऽभवत् ।।

19. The concept is very old; the Vedic literature abounds in it, cf. *RV*. II. 35; also Soma male and water female, *RV*. IX. 86.32; cf.-15.5; 86.32; 89.2 etc. The waters called Praṇīta are females of Agni, the male, *Śat. Br.* I. 1.1.3 etc.

20. *Matsya P.* 50.10

स्कन्नं रेतः सत्यधृतेर्दृष्ट्वा चाप्सरसं जले ।
मिथुनं तत्र संभूतं तस्मिन् सरसि स्मृतम् ।।

21. The earliest mention of this motif is at *RV*. IV. 18.3ff.

22. *Matsya P.* 157.39-40

पीते तु सलिले तस्मिन् ततस्तस्मिन्सरोवरे ।
विपाट्य देव्याश्च ततो दक्षिणां कुक्षिमुद्गतः ।।

निश्चक्रामाद्भुतो बालः सर्वलोकविभासकः ।।

प्रभाकरप्रभाकरः प्रकाशकनकप्रभः ।
गृहीतनिर्मलोदग्रशक्तिशूलः षडाननः ।

23. Ibid., 49-50

तस्योरुं सहसा भित्त्वा ज्वालामाली ह्यनिन्धनः ।
जगतो दहनाकांक्षी पुत्रोऽग्निः समपद्यत ।।

ऊर्वस्योरुं विनिर्भिद्य-और्वो नामान्तकोऽनलः ।
दिधक्षन्निव लोकांस्त्रीन् जज्ञे परमकोपनः ।

Aurva, according to *Mb*. was the son of Cyavana from Āruṣī, the daughter of Manu. He came out, tearing out her thigh, *Adi*. 66.46; 177.24.

24. The first occurrence of the legend is at *RV*. VII. 33.10-13, where the womb is two-fold—the blue lotus-leaf and a jar; lotus-leaf at v. 11.

25. *Matsya. P.* 199.28-29

स्कन्नं रेतस्ततो दृष्ट्वा शापभीतौ परस्परम् ।
चक्रतुः कलशे शुक्रं तोयपूर्णे मनोरमे ।।

तस्मादृषिवरौ जातौ तेजसाऽप्रतिमौ भुवि ।
वसिष्ठश्चाप्यगस्त्यश्च मित्रावरुणयोर्द्वयोः ।।

26. The *RV* version, noted above has the gods directly releasing semen in the jar; and the context is of sacrifice, and not of penance, which is hence, a later modification. The jar is said to be that of the waters called Vasatīvarī. From the midst of the jar was born Agastya, and also Vasiṣṭha; see *RV*. VII, 33.13, and Sāyaṇa's commentary.

सत्रे ह जाताविषिता नमोभिः कुम्भे रेतः सिषिचतुः समानम् ।
ततो ह मान उदीयाय मध्यात् ततो ह जातमृषिमाहुर्वसिष्ठम् ।

The separate jar and water holding the semen occur at the *Bṛhad-devatā*, V. 149-155

बहुधा पतितं रेतः कलशे च जले स्थले ।

etc. Vasiṣṭha from स्थल, Agastya from jar.

The *Mb*. merely refers to the myth, Anuś. 158.19.

27. According to the *Mb*. Śalya, 38.59 Maṅkaṇa was the son of the god Vāyu from Sukanyā. Seven sons are said to be born of him. They became all sages later having Vāyu as the first part of their names—Vāyuvega, etc. *Mb*, Śalya 38.34-38; cf. also Ibid., 38-50. The Purāṇic account develops the seven sage-sons into the seven Maruts due to the first part, Vāyu. According to *Mb*. also the seven sons were born to him when his semen fell in the river, Sarasvatī, after seeing a lady bathing nude; he collected it in a jar, and divided it into seven. Hence, सप्तसारस्वततीर्थ.

28. *Mb*. Śalya 36.37 has this name; but he is a king there, being the son of the king Jahnu; Anuś. 4.4. This legend does not occur in the *Mb*.

29. Cf. *Mb*. Ādi. 129.33-38, son of Bharadvāja. Bharadvāja was bathing in the Gaṅgā; saw Ghṛtācī, her cloth disordered; his semen dropped in water; he collected it in a tub; thus was born Droṇa; *droṇa* means also a vessel for Soma; the legend, thus gets the sacrificial background.

30. The word *caskanda* here, above and elsewhere is dubious. It indicates an act and also might indicate an accidental act.

31. *Sk. P.* IV. 59, esp. 36[cd]

अमोघबीजा हि वयं तद्बीजमुररीकुरु ।

Ibid., 59, esp. 38

इत्युक्ता तेन मुनिना........
महाप्रसाद इत्युक्त्वा मुनेः शुक्रमजीगिलत् ॥

32. cf. *Mb.* Vana 106.18-107, for the earliest account. Here the queen's name is given as Vaidarbhī=daughter of the king of Vidarbha.

33. *Padma P.* Uttara, 192.43[ab]

इदं भक्षय पत्न्या त्वं ततः पुत्रो भविष्यति ।

The same story occurs in the *Bhāg P.* (Māhātmya) 4.17-65

34. *Padma P.* Bhūmi, 104.4

सा च इन्दुमती राज्ञी गर्भमाप फलाशनात् ।
दत्तात्रेयस्य वचनात् (आ) दित्यतेजःसमन्वितम् ।

35. cf. *Mb.* Ādi 176.46-47.

36. Akrūra is mentioned in *Mb*; but his mother's name does not occur there- Ādi. 220.29; etc.

Birth-day : The *Sk. P.* (VI. 88.51) states that if on the advent of a child's birth-day an auspicious ritual is not performed on the previous day *i. e.* end of his previous year. the child is taken away by the evil powers called *mātṛkās* (see under "Delivery" for quotation).[1]

1. *Sk. P.* VI. 88.51

यस्य जन्मदिने प्राप्ते वर्षान्ते क्रियते न च ।
माङ्गल्यं तस्य तद्गात्रं तद्युष्माकं प्रकल्पितम् ॥

Blood : The demon Andhaka struck Śiva on his head with his mace; blood flowed in four streams from the wound, and from it the Bhairavas were produced (*Vāmana P.* 44.30ff; see under "Bhairava"). According to the *Matsya P.* (178.6-8) from the blood that drippled out from the body of Andhaka due to the arrows of Śiva, thousands of other Andhakas were born; and from their blood, in turn, were produced others. In this way the whole world was filled with Andhakas. According to an account from the *Garuḍa P.* (I. 70; also *Śiva P.* II. 46.32-34, see also under "Rivers"—"Rāvaṇagaṅgā", the blood of the demon Bala produced the gems known as *padmarāga*.

Blood is believed also to produce (or get turned into) water. Thus it is said that Paraśurāma killed the Kṣatriya Kings, and collected their blood in five lakes at Samantapañcaka[1] (Kurukṣetra). Taking bath in

them, Paraśurāma performed the pacificatory ceremony (*tarpaṇa*) of his manes (*Brahmāṇḍa P.* II. 3.47.2ff). Viṣṇu is said to have washed his disc, after killing the demons, in the water of the Revā (Narmadā. This indicates the blood increasing the flow of the river)[2]. Śiva washed his blood-stained triśūla at the Narmadā after killing Andhaka at Śūlabheda *tirtha* (*Sk. P.* V. 3.49.1ff). According to another account, when Śiva taking the bowl begged alms of Viṣṇu, the latter offered his right arm to him. Śiva pierced it with his spear (*śūla*); and from the arm of Viṣṇu streamed a flow of water, which is the same as the famous river Śiprā. Later, from it was born a man with a helmet, having red eyes and thousand arms. This man was a close friend of Nārāyaṇa (*Sk. P.* V.1.3.11ff; see under "Brahmā" for Rudra being produced from the blood-drop of Brahmā that fell into the fire; see also "Births-unusual").

It is ordained that one should not stride over excreta or blood (*Vāmana P.* 15.21[3]; see also under "Beasts" for the blood of some beings used in sorcery; see also under "Holy Places"—'Śaṇḍatīrtha').

1. cf. *Mb.* Ādi. 2.4-5; also etym.-at Ādi, 2.15. समेत्य तं द्विजा: ताश्च तत्रैव निधनं-गता: । The basis seem to be समेत्य पञ्चत्वं (=निधनं)=समन्तपञ्चक.

2. A similar account is heard about the place Aihole in Karnataka (South India). According to it Paraśurāma washed his axe in the river; and the flow became red, on seeing it the people said in wonder "Oh, the stream" (*ai hoḷe* in the Kannada language; *hoḷe*=Skt. *ogha*; Marathi *oghaḷa*.)

3. *Vāmana P.* 15.21
न लंघयेत्पुरीषासृक् ।

Boat : Various types of boats are mentioned, some of gold, some made from gems, some having the shape of a crocodile, some having the face of a deer, some boats having lion-face and others having figures of protruding teeth or the elephant-face (*Brahmāṇḍa P.* II. 4. 35.21-22).[1]

But the boat is mentioned also in the context of the funeral-rituals, after the *sapiṇḍīkaraṇa* (a ritual on the 12th or the 13th day whereby the freshly deceased is made a part of the group of the manes; *i e.* by which a *preta* is made a *pitṛ* technically speaking). A figure (idol) of Viṣṇu is

to be installed on a lump of cotton placed in a copper-plate; an *arghya* ("adorable gift") consisting of fruits should be given (to the brāhmaṇa) after wrapping it by a cloth. Ghee should be placed in a plate made of bell-metal (*Kāñsyam*) and the same should be wrapped with a cord; the ghee is to symbolize the river Vaitariṇī (which the dead is believed "to cross" prior to going to the region of the god of death); in it should be placed a boat made of sugar-cane; in it should be placed the symbol (of the dead?); the image of Viṣṇu should be worshipped (*Garuḍa P.* II. 4.35-37).[2] At another place in the same *Purāṇa*, it is ordained (at the funeral ritual) that (the figure of) a cow known as Vaitaraṇī (*i.e.* the one "who helps cross", the river Vaitaraṇī) along with a boat (*uḍupam*) made of sugar-cane (*ikṣudaṇḍamayam*) and the golden figure of Yama (the god of death) holding an iron staff in hand should be donated to a brāhmāṇa. The boat of sugar-cane should be large enough to hold the cow in it; and this cow is believed to be born from the body (orb) of the sun (Ib. II. 35.25-28;[3] also *Sk. P.* V. 3.159.77-78; see also unde r "Vaitaraṇī").

1. *Brahmāṇḍa P.* II.4.35.21[cd]-22

काश्चिन्नौकाः सुवर्णाढयाः काश्चिद्रत्नकृता मुने ।
मकराकारमापन्नाः काश्चिन्नौका मृगाननाः ।
काश्चित्सिंहास(न?)ना* नावः काश्चिद्दन्तावलानना ।।

*सिंहासनाः would mean "having seats with the appearance of lions".

2. *Garuḍa P.* II.4.36-37

नावमिक्षुमयीं कुर्यात् पट्टसूत्रेण वेष्टिताम् ।
कांस्यपात्रे घृतं स्थाप्य वैतरण्या निमित्तकम् ।।
नावमारोहयेद् गन्तुं पूजयेद् गरुडध्वजम् ।

3. Ib.II.35.27

यमं हैमं प्रकुर्वीत लोहदण्डसमन्वितम् ।
इक्षुदण्डमयं बध्वा तूडूपं दृढबन्धनैः ।।

Ibid., 28

उडुपोपरि तां धेनुं सूर्यदेहसमुद्भवाम् ।
..................ब्राह्मणाय निवेदयेत् ।।

Body (Human) and Body-birth : The part of the body lower than the navel pit is said to belong to Brahmā; and upto the *Kaccha* (waist-band of a garment) to Viṣṇu; the mouth is said to be the *liṅga* (*Śivaliṅga*) in the case of a devotee of Śiva (*Śiva P.* 17.143[cd], 144[ab]).[1] The same is said by the *Garuḍa P.* (II. 20.26-27), with a slight difference. It says that the part of the body from the feet to the waist is attended to by the god Brahmā; thence upto the neck by Hari (Viṣṇu); at the head stays Rudra. The same *P.* considers the human body as a miniature cosmo; with its various regions and substances at the various parts of the body. Thus the arrangement is as follows :—(Ib. Ch. 22).

Body-part	*Regions*
Lower portion of foot	Tala
Upper portion of foot	Vitala
Knees	Sutala
Shank (*jaṅghā*)	Talātala
Thigh	Rasātala
Genitals	Mahātala
Waist	Pātāla
Navel	Bhūḥ (Earth)
Upper than navel	Bhuvar
Heart	Svas
Throat	Mahars
Mouth	Janas
Forehead	Tapas
Aperture in head (*mahārandhra*)	Satya
Bones	Jambudvīpa
Marrow	Śākadvīpa (Śāka)
Flesh	*Kuśa*-dvīpa
Head	Krauñca
Skin	Śālmalī
Hair (*roma*)	Gomeda*
Nails	Puṣkara
Urine	Kṣīroda (tank of milk)
Milk (in woman)	Milky ocean

Body-part	*Regions*
Cough, etc.	Surodadhi
Marrow (?) (*majjā*)	Ocean of ghee
Liquids	Liquid-ocean
Blood	Curd-ocean
Excreta	Ocean called Svādu
Semen (*Śukra*)	Garbhoda (ocean of foetuses). Śukra is also the name of the planet venus
Circle of sound	Sun
Binducakra (between eye-brows)	Moon
Eyes	Mars
Heart (?) (*hṛdaya*)	Budha
Viṣṇusthāna(?)	Guru (Jupiter)
Navel	Saturn
Mouth	Rāhu
Feet	Ketu

* Gomeda is the name of a gem; here, probably, it indicates the region between the Himālayas and the Indus, where it is found.

According to the *Skanda P.* (IV. 42.14) the tongue is said to be Arundhatī, the end of the nose is said to be Dhruva (the pole-star). In the midst of the two eye-brows there are believed to be the feet of Viṣṇu; and in the eyes there is the circle of the Mother-goddesses.[2] At another place in the *Sk. P.* (II. 7.19.37ff) the presiding deities of various limbs of the body are given; and they are as follows : For the feet, there is Jayanta; for hands Indra; for the nose—the Aśvins (called here Nāsatyau); for the tongue Varuṇa; for the mind Rudra; for the private parts the *prajāpati* Dakṣa; for the eyes the sun; for the ears the quarters and for the speech the fire-god Agni.

Speculations and Divination :

Various speculations about nature and behaviour are seen in the Purāṇas from the nature of the parts of the body. The *Garuḍa* and the *Bhaviṣya P.* dwell on the motif elaborately. The *Garuḍa P.* (I. 63.3-85) says the following. If the nails are coarse and

whitish, end of the head and face is downcast, the implication is that the person is poor and full of sorrow. The following is the classified information : (see also Ib. 64; 65).

Feet : If dry coarse, also fingers dry, if feet are shaped like the winnowing basket (*i.e.* very broad in front and nails wide apart), then the person becomes poor and full of grief (Ib. 63.3). If they are soft, fleshy reddish, without perspiration, elevated and devoid of protruding veins, it is an indication of Kingship. If the lines on the lower portion are clear, they indicate happiness (*Bhav. P.* Brahmakhaṇḍa 24.15-17). If the finger of the foot, next to the toe is longer, it indicates enjoyment of women (Ib. 25).

Shank (jaṅghā) : If covered with less hair (*roma*) and like the elephant's trunk it is good; if on this part in one pore there is only one hair (*roma*) it is indicative of royalty; if there are two in one pore, it indicates wisdom, and the person is bound to be a wise man (*paṇḍita*) and a *śrotriya* (learner of the Vedic metres); but if there are three in one pore, it is the sign of poverty and also of disease; surely so if also the knees are fleshless (*Garuḍa P.* I. 63.4). According to the *Bhav. P.* if the shanks are hairy, it indicates poverty and wretchedness; if they are short, it indicates royalty (Ib. 31). If the shanks are like those of a deer, it is a sign of royalty; if long and stubby, they indicate misfortune; also if like those of a fox, or a crow, they indicate sorrow (*loc. cit.* 32-33).

Knees : According to the *Bhav. P.* (*loc. cit.* 37-38) if the knees are bony *i.e.* not fleshy, that is the indication of death in journey; if small and coarse it indicates poverty; if fleshy, that is the indication of royalty.

Hands : Like those of a monkey indicate poverty; if they are like those of a tiger they show strength; if the palms are slightly with a dimple (*nimna*), it indicates the person to spend away father's wealth (*Garuḍa P. loc. cit.* 65.37ff). If the palm is dimpled, it indicates lack of ancestral property; if roundish and hollow, it indicates wealth; if flat, it is an indication of generosity (which means that the person is prone to part with wealth); if it is yellowish, it indicates sexual intercourse with a forbidden woman (*Bhav. P.* Brahma 26.33-35; for lines on palm, see under "Palm").

Arms : If touching the knees and fleshy, they indicate kingship; if they are hairy and short, they indicate poverty (*Garuḍa P*. I. 65-26ff: cf. *Bhav. P*. Brahma 26. 25-26). If like the trunk of an elephant, they indicate royalty; if uneven and stubby the indication is that the person is a thief (Ib. 30-31).

Arm-pit (*i.e.* upper portion) : If even, enjoyment; if sloping down, poverty; if raised up, kingship; if un-even, crookedness (*Garuḍa P*. *op. cit*.). At another place in the *Garuḍa P*., it is said that the arm-pit shaped like the leaf of the Aśvattha (*pimpala*), with a pleasing odour and having hair like that of a deer is excellent; contrary to it is indicative of misery and poverty (I. 65.34).[3] If without perspiration, raised and fleshy, they indicate wealth (*Bhav. P*. Brahma 26.23).

Fingers : If slender, it is a sign of intelligence (*Garuḍa P. loc. cit*.); if they are flat, it is an indication of subservience (*op. cit. loc. cit*). If they are bony-thick, they indicate moneylessness, if thin it is a sign of subjection. If the fingers are separated, it is a sign of poverty, if they are joined and close-together, it is a sign of wealth (*op. cit. loc. cit*.; also *Bhav. P*. Brahma 26.37).

In another context, the making of the crackling sound from the fingers is termed inauspicious (*Matsya P*. 186.40-41).

Nails : If they are thin like chaff, they indicate impotence; if curved and broken, they indicate poverty; if colourless, it is a sign of being guided by others (*paratarkakaḥ*); if they are reddish like copper, it is a sign of royalty (*Garuḍa P. loc. cit*.). If white and dry, they indicate grief and lack of prowess (*Bhav. P. loc. cit*. 27).

Wrist : Well proportioned and the bone on it not visible (*nigūḍha*), it indicates, royalty; if it makes a crackling sound, it indicates poverty; if covered and bent, it is a sign of wealth; if it is endowed with a raised palm, the person is fond of giving gifts (*dātṛ*); if it is uneven, it indicates unevenness in nature (*Garuḍa P*. I. 65.37ff).

Waist : If like a lion (thin), royalty; if like a monkey, poverty.[4]

Buttocks : Bony, poverty; fleshy, happiness; lion-like, royalty (*Garuḍa P.* I. 65.19ff; also *Bhav. P.* Brahma 25.23, where the following types are mentioned—tiger-, frog-, fleshy-*etc.* all said to be good).

Navel pit : If spacious, indicative of pleasure; if deep (*nimna*), it indicates affliction; if spread in one side, it indicates long life; if low (turned downwards), it indicates wealth in cattle; if like the circle of a lotus, it indicates royalty; if circular like the earth (? *bhūpariṣṭa*), it indicates lordship of wealth (*Garuḍa P. loc. cit.*); if it is deep (*gambhīra*) it is good (-65.82). According to the *Bhav. P.* (Brahmakhaṇḍa, 26.3-7) a round spacious navel-pit is indicative of wealth and affluence; also if raised; if low, poverty; if turned to left, it gives peace; if to the right, it gives ıntellect; if it is like a hundred-petalled lotus, it indicates royalty.

Lines on the stomach : (*valī*)—If one, it is indicative of a hundred years of life; if there are two lines, it is indicative of enjoyment of women (*strī-bhogī*); three-lines are indicative of lordship of the earth (*Kṣmā-paḥ*); straight, indicates the person to be a precepter; if curved, the person has forbidden sex-relationship (*agamyā-gāmī*) (*Garuḍa P. loc. cit.*; also *Bhav. P.* Brahmakhaṇḍa 26.10-11).

Stomach : Even, indicates enjoyments; pot-bellied persons are without any means (*niḥsvāḥ*); like serpent, poverty; if having lines, the person has long life; if like a fish, wealth (*Garuḍa P. loc. cit*, 19ff). If the stomach is uneven, that indicates lack of wealth; if it is thin, that is an indication of having many rivals and also of talkativeness (*Bhav. P.* Brahma 26.8).

Chest : If even, fleshy and raised, kingship; if coarse, hairy and with protruding veins, a base person; a person with even chest is also wealthy; with rounded fat chest, prosperity to the person; uneven chest indicates poverty (*Gaurḍa P. loc. cit.* 26ff; cf. also *Bḥav. P.* Brahma 26.14-15).

Neck : If flat, indicates poverty; if veiny and like a parrot, happiness; if like a buffalo's, bravery; if like that of a deer, well-versed in sciences (*śāstrāntaḥ*) (according to the *Bhav. P. loc. cit.* 20, a deer-necked person has a fear-complex); like a conch, kingship; long-necked, voracious eater (*Garuda P. loc. cit*; also *Bhav. P.* Brahma 26.19). A short-necked person is wealthy and happy (Ib. 20; cf. also Ib. 28-29). Also long neck or like that of a parrot, crane, camel, elephant, indicates poverty (Ib. 29).

Shoulders : If bony and hairy, they indicate poverty (*Bhav. P.* Brahma, 26.21); but if they are robust, raised and fleshy, they indicate bravery (Ib. 24).

Lips : If reddish like the *bimba* and clear, Kingship; if broken, uneven and dry, poverty (*Garuḍa P. loc. cit.*); if lotus-petal-like, wealth; if thick, sorrow (*Bhav. P.* Brahma 26.47).

Chin : Long uneven chin indicates lack of wealth; fleshy one indicates wealth (*Bhav P.* Brahma 26.12; 17).

Face & Mouth : If even, closed, pleasing (*saumya*), and clear, kingship; if contrary to what has been noted above, grief; if like that of a woman, gain of a son is indicated (but see *Bhav. P.* below); if circular or round, pride; if long, lack of money; if the mouth is haunted with fear, it indicates the person to be a sinner; square-face, cunning; if short, it indicates the person to be a miser; if full and lustrous, it indicates enjoyment (*Garuḍa P. loc. cit.* 53ff). If the face is crooked, or of greenish hue, the person is a thief (*Bhav. P.* Brahma. 26.38-39). If it is like that of a goat, or a monkey, it indicates wealth (Ib. 40). If the face is big (*mahāmukha*) it indicates misfortune; if like a woman, it shows death of sons; if roundish, it indicates happiness (Ib. 44-46).

Teeth : Teeth like the buds of the *Kunda* flowers, and shining, indicate royalty; those having teeth like those of a bear or a monkey are always hungry; teeth like those of a lion or those of a donkey (*Khara-dantāḥ*) are endowed with good qualities; crooked and parted teeth indicate sorrow in life. Full thirtytwo teeth indicate the person to be a king (*i.e.* well-to-do); if thirtyone, the person gets enjoyment; if thirty he has equal share of joy and sorrow in life; but if only twentynine, he gets only sorrow (*Bhav. P.* Brahmakhaṇḍa 26.56).

Tongue : If it is darkish and spotted (*i.e.* having reddish spots) the person is dear to all; if it is thick and dry, that is an indication of constant anger; if white, the person is given to clean habits; if it is like a lotus petal and thin, long and beautiful, the person has chances of being a leader of men; if moist, with red tip, the person is a knower of various lores. (*Bhav. P.* Brahma 26.57-59).

Palate : With a dark one, the person is a destroyer of his family; with a yellowish one, he shares sorrow and joys equally in life. Various types such as lion-palate, elephant-palate and lotus-palate are mentioned; in all these cases the person is said to be rich, royal and of good temperament. (*Bhav. P.* Brahma 26.60,61).

Voice : It is mentioned variously as—swan-like, thunder-like, heron-like, jar-like and drum-like, all indicating royalty and fortune. Dry harsh voice indicates cruelty; weak cracked voice is indicative of low birth (*Bhav. P.* Brahma 26.62-64).

Beard : If the beard is red, the person is indicated to be a thief (*Garuḍa P. loc. cit.*) If it is smooth and without showing stubs, it indicates royalty; if reddish, short and coarse, it indicates the person to be a thief (*Bhav. P.* Brahma 25.48-49).

Ears : If flat and fleshless, the person is given to enjoyment; a short-eared person is a miser; if the ears are like an arrow (tapering-*śaṅku-karṇa*), the person is to be a king; if there are hair (*romakarṇa*), he has short life (see below); a broad-eared (*bṛhatkarṇa*) person is wealthy; a king; if dangling and fleshy, he is a king (*Garuḍa P. op. cit.*). According to *Bhav. P.* (Brahma, 26.50-52) if ears are flesh-less, it is an indication of defeat in war; if flat, enjoyment; if short, he is miserly; if hairy, the person has long life; if they are inclined or sticking to the head, they indicate cruelty. Various types are mentioned such as pearl-ears, conch-ears, long-ears, and spacious-ears, all indicative of goodness including wealth, long life etc. (Ib. 74-75).

Cheeks : If they are low (*nimna-gaṇḍa*), the person is given to enjoyment; if he is full-(round-) cheeked (*Sampūraṇa-gaṇḍaka*) he is a minister (*Garuḍa P. op. cit*, cf. *Bhav. P.* Brahma 26.41-43; 53).

Nose : If it is like that of a parrot, the person is happy; if he has a dry nose (*śuṣka*) he has an excess of life (*atijīvanaḥ*); if his nose is cut in the front, or if it resembles the opening of a well, he is given to sex in forbidden degrees; if he has a long nose, he is fortunate; if the nose is short, he is a thief, if flat, he is unfortunate and would meet death. If the nostrils are narrow, straight and well formed, it indicates royalty; if crooked to the right, the person is cruel; if one is snub-nosed (*viniṣpi-ṇḍita*), he is cheerful; if one sneezes only once (at a time), he is full of

Vigour (*Garuḍa P.* 65.59ff). According to *Bhav. P.* (Brahma 26.53) a dry nose indicates long life; and a parrot-nose indicates the person to be of auspicious speech. Fortune and piousness are indicated by straight nose; short nose indicates love for duty; a snub nose and a crooked one indicates sinful act; a nose like that of a horse, lion or elephant (trunk) indicates success in trade (*Bhav. P.* Brahma 26.65-67).

Eyes : A person whose eyes are curved inside and reddish, is full of pleasure, happy; one whose eyes are like a cat is sinful; with eyes like honey and yellowish in colour he is crooked (but see *Bhav. P.* below); one who is squint-eyed is cruel; one whose eyes are greenish is cunning (*sakalmaṣa*; "wicked"); one having oblique (*jihma*) eyes is brave; an elephant-eyed person is the commander of the army; one whose eyes are deep is sure to be a lord; large eyes portend the person to be a minister; if the eyes are like a blue lotus, the person would be wise; if of dark eyes, he is fortunate; if of round eyes, he would be sinful; and if a person has dejected eyes (*dīna-locanaḥ*) he is penniless (*Garuḍa P. loc. cit.* 65.67ff).

According to the *Bhav. P.* (Brahma 26.70-73) eyes with the hue of the pomegranate flower (*dāḍimī-puṣpa*) indicate kingship and lordship of the seven islands; tiger-eyes indicate wrathfulness; persons having cat-eyes indicate moderate temper; eyes tawny like honey are indicative of constant glory; slightly tawny eyes make a person a King; persons with sparkling greenish hued (*rocanā haritālākṣāḥ*) eyes are wealthy; those having reddish like the *guñjā* are full of prowess and sure to be rulers. The winks of the eyes are divided into two, three, four and five a moment. They indicate respectively good position, happiness, lordship and long pious life (Ib.).

Eye-brows : If a person has uneven eyebrows, he is wretched; if long and disjointed, he is wealthy; if like a crescent and raised, he is rich; and if a person is with broken eye-brows (*khaṇḍa bhrūḥ*), he is penniless. (Eye-lashes producing tea-leaves; see under 'Hair' below; also *Garuḍa P. loc. cit.* 67ff).

Head : If the head is like a canopy (*chatrākāra*), the person would be a king; if it is flat, it indicates the early death of his father (in his

life-time); if it is circular, or round (*parimaṇḍalākāra*), the person is rich; and if the head is like a jar (*ghaṭamūrdhā*), the person is given to sin and is poor (*Garuḍa P. loc. cit.* 65.67ff). A full moon-shaped head indicates kingship; an uneven one indicates poverty and a long head indicates sorrow (*Bhav. P.* Brahma 26.81-82). A head like the temples of an elephant indicates Kingship (Ib).

Fore-head : The fore-head is very important and various signs in it are noted to divide the nature of a man (actually this is in accord with the belief that a man's fortune is written on his fore-head, *i.e. lalāṭa-phalaka*). If the *lalāṭa* is like the crescent, it is an indication of being wealthy; if it is uneven, it indicates poverty; if it is broad and like a pearl (*śūktiviśāla*), the person is an *acārya* (preceptor); if the veins on it are prominent, it indicates sinfulness; but if the prominent veins are of the figure of a *svastika*, the person is wealthy; if the forehead is low (*nimna*, "depressed") the person is apt to be killed (*i.e.* he would commit such an offence that would make him liable for capital punishment); if the forehead is covered (by hair), he is miserly; and if it is raised, he is to be a king (*Garuḍa P. op. cit.* 65-67ff).

If a person has three well-knit lines on his fore-head, it indicates that he is happy with his family, and would live for sixty years; if two lines are seen, he would live for forty years (Ib. 63.9; see further verses for details); if one line only is seen the age would be twenty years; and if the only line stretches to the ears (both ways), the person would die early (Ib. 10[b] *gatāyuṣaḥ*, plural; actually "dead"). On the other hand, if the lines be three and extending upto the ears, the person would be of hundred years of life. Likewise, with two extending lines, the person's life will be seventy years; if three lines are there (as noted above) he will live for sixty years. If the lines are clear in certain parts, and unclear in certain others (Ib. 11[cd] *vyaktā-vyaktābhī rekhābhiḥ*), they indicate twenty years life. If the lines are invisible (Ib. 12[b] *hīnarekhābhiḥ*) he would live for forty years; and if the lines are broken, it is an indication of sudden and premature death. If there be the sign of a trident (*triśūla*) on the forehead, or a *paṭṭiśa* (long bladed spear), the person lives a hundred years, being endowed with wealth, and sons (*Garuḍa P. op. cit.* 63.3-13). At another place in the same context, it is said that three clear lines on the fore-head indicate a hundred years of

life; if there are four, it is indicative of royalty and life of nintyfive years. If there are no lines at all on the forehead, the life is for ninty years; and if the lines are broken, the person is an adulterer (Ib. 65.75 *pumścala*, which would actually indicate male-homosexuality); if the lines touch the border of hair on both sides, the life is for eighty years (Ib.65. 74-75). The fore-head like half-moon indicates lordship, a spacious one indicates wealth and a narrow one indicates love for righteousness (*Bhav. P.* Brahma. 26.76). Life span is also indicated from the (horizontal) lines on the fore-head. Five lines indicate a hundred years of life; four—eighty; three—seventy; two—sixty; one—forty; and a fore-head having no line at all indicates only twentyfive years of life (Ib. 77-78). A sign of a trident or a long blade (*triśūla, paṭṭiśa*) on the fore-head indicates lordship and fame (Ib. 80).

Face : There is no distinction made between the face of a man and that of a woman; and the signs on the face are, more or less, connected with the change of mood. The general principle regarding human behaviour is summed up as follows : "By the shape, gait, acts and by speech, also by means of the changes in the eyes and mouth, the internal intention (*antarhitam manaḥ*) is known." The types of the eyes are bright, reddish, moisty fresh (*sarasam*), and curved. In the event of a meeting with a friend it is bright (lustrous); at the sight of the son it is moisty, curved at the sight of a beloved, and reddish at the sight of an enemy (*Śiva P.* III. 39.19-21).[5]

Hair : Apart from the belief in the birth from hair, there is a belief that after a shave, the goddess of wealth (Śrī) stays near a person in vow as long as he does not touch oil (*Garuḍa P.* I. 205.124).[6]

Scratching of the hair (on head) by women was thought to be out of etiquette; and it is said that in the Kali-age this will happen (Ib. 215.34). The practice of keeping, or shaving, hair is thus recorded by the *Śiva P.* (V. 38.45-46). The king Sagara conquered the Śakas, the Yavanas (Ionians), Kambojas and others. It is he who, it is said, left the Śakas with half-shaven head; the Ionions (Yavanas) were released with the full head shaven; so was the case with the Kambojas, The Pāradas also he left with their hair shaven, and the Pahlavas he left with full beard. All these were rendered by him devoid of the Vedic

studies and the sacrificial *Vaṣaṭkāra* (the utterance at offering; see also under "Tribes" and "Sagara"[7]). We may note here a very interesting account which occurs in the Chinese, beliefs, about Bodhidharma, the prince of Kāñcīpura in south India. This prince was a learned *paṇḍita* of Haṭhayoga (the science that believes in the gain of miraculous power by torturing the body). He was the founder of the Chinese Buddhist sect called *Cyān* (Dhyāna) and preached concentrated meditation to realize the god in ones' own heart. It is said that, when he migrated to China, he stayed in a temple called Sholian in the Chinese province of Loyang. At this place he began gazing in deep meditation at the temple-wall for nine years. Lest the eye-lashes make him drowsy, he plucked them one by one and threw away. And from them was produced tea, that is a favourite beverage till this day. The leaves of tea, thus, had their origin in the desire to remove sleep and drowsiness. Tea-leaves serve the same purpose (For tonsure and other beliefs regarding hair, see below—"Hair").

Generative organ : The position of the generative organ is said to be indicative of progeny and potency. It is said that if the penis is turned slightly to the right, it indicates the gain of male issues; if leftward, it indicates female-issues. A thick, yet curved and veiny penis indicates poverty and wretchedness; if straight and round it indicates the gain of male issues. If the penis touches the ground in the seating position with knees up, the person is wretched; if, in this position, it touches the ankles the person is dear to women and is prone to become a leader of men. If the penis is like that of a lion or a tiger and short, the person is a master enjoyer. If the prepus (fore-part of the penis, when uncovered) has minute lines, it is indicative of royalty (*Bhav. P.* Brahma 25.1-6). A man with scanty semen generates only female issues (Ib. 16). A person having one testicle is prone to die in water; if the testicles are uneven, the man is given to women; and if even, he is apt for royalty (Ib. 21).

About the general good characteristics of men the following is said : The navel-pit, voice and intellect should be deep (*gambhīra*), the fore-head should be very spacious; likewise the face and the chest. The eyes, arm-pits (the upper portion thereof), teeth and the nose should be

raised; and shank (*jaṅghā*), neck and the organ of generation should be short (*hrasvam*); the back, palm, the lower lip and nails should be reddish; and the ends of the eyes, feet, tongue and the upper lip should be slender. The teeth, finger-joints, nails, hair and skin should be bright; and the space between the breasts, arms, eyes and the nose should be straight and long (*Garuḍa P.* I. 65.82-85).[8]

Gait : It is said that if a person's gait is like that of a swan or a parrot, he is a king or would become a king; if like a bull, lion or an elephant, it is indicative of enjoyment; if like the ripples in the water, it is indicative of poverty; if like that of a crow or an owl, that portends sorrow; and if it is like that of a dog, camel, buffalo, donkey or a pig, that is indicative of loss of fortune (*Bhav. P. loc. cit.* 39-42).

The characteristics of women are as under as recorded by the *Skanda Purāṇa* :

If a woman is very tall, she would be *Kulaṭā* (unchaste; "going from family to family"); if she is thin, she would be poor; if short, she will be of a short span of life; if she is flat-nosed, she will be a servant; if she is not compact (*viralā*), she would be wretched; if she is curved, she would be crooked; if her toes rise from one another, she would kill many husbands and would resort to others (*Sk. P.* IV. 37.16-17). A woman who raises dust while walking, will be of a low character (*pāmsulā*) and would destroy three families (Ib. 18[cd]-19[ab]). She, whose little toe does not touch the ground when she walks, will kill her husband and have another (19[cd]-20[ab]). Out of two women, she whose toe next to the little toe, and she whose middle toe do not touch the ground as she walks, the former kills two husbands, the latter three[9] (Ib. 20[cd]-21[ab]). About the various limbs of the women also there are instances of divinations. For example, it is said about the feet that if the upper side of the feet is depressed in the middle, the woman will be wretched; and if it has protruding veins, it indicates that the person will always be a wanderer; if it is fleshless, she will be unfortunate (*Sk. P.* IV. 37.25).[10] If the back of the feet (*pārṣṇī*) is thick, the person would be unfortunate (*durbhagā*); if it is raised, she will be *kulaṭā* (an adulterer); if it is long she will be sorrowful. If the pores on the body have only one hair each, she will

be the queen (cf. men's characteristics above); if it has two hairs, she will be pleasurable (*sukhāvahā*); and if there are three hairs in one pore, she will experience widowhood. About the knees, it is said that, if they are devoid of flesh, she will be an adulteress (*svairacāriṇī*); if they are loose (*viślatha*), she will be wretched (*daridrā*). About the thighs, it is said that, if they are hairy, they indicate widowhood; if they are flat (*cipiṭa*), the person will be unfortunate; if there is a dimple in the middle (*madhya-cchidra*), it indicates great sorrow; and their being hard denotes wretchedness. About the waist it is said that, if it is short and hairy, it indicates widowhood. And if the generative organ has a circle like the (head of the) conch (*śaṅkhāvarta*), she would be issueless (Ib. 26ff). (also see under "Women").

The body (especially of the divinities, or to put it the other way, of the super human being) was believed to be the source of various things and powers; and this belief is not restricted to the Purāṇas, or the mythology of the Hindus. Not only humans or suprahuman beings, but metals, water-streams and vegetation is believed to take rise from it.

Metals : When the demon Guḍākeśa was killed by Viṣṇu's disc, copper was produced from his flesh,[11] from his blood was produced gold and from bones silver and many other metals, including tin and lead; brass and the bell-metal was the dirt of those bones (see under "Metals") (*Varāha P.* 129.43).

Vegetation and Seeds : The sesamum seed was produced from the perspiration of Viṣṇu; the *darbha* grass was created from his body-hair (*roma*); and salt also was produced from his body (*Garuḍa P.* II. 19.15, 17,30).[12] It is said that in the battle of the gods and the demons (*asuras*), when due to the gods' arrows blood-drops fell out from the body of Bali, from them were produced garlic and such other things, from the blood were also produced salines, and salts of various kinds (*Brahmāṇḍa P.* II. 3.14.-23-25).[13] When Indra was drinking Soma on the plane of the earth, from the drops that fell, came out the *śyāmāka* grains, that are auspicious for the manes; and from the drops (of Soma) that fell from his nose were produced various kinds of sugar-cane (Ib.-15.6-7);[14] from Brahmā's hair came out herbs (*Garuḍa P.* I.4,31^{cd}).[15]

Beasts and others : Brahmā created the demons, yakṣas, and the serpents from his body. From his anger were born the Gandharvas; and the Gandharvas created speech as they sang. From his chest were produced the rams, from mouth the sheep; he created the cows from his stomach and also from his sides; from feet the horses, elephants, donkeys, camels and so on. From the mouth were born Brāhmaṇas, from the arms the Kṣatriyas, from thighs the Vaiśyas and from the feet the Śūdras (*Garuḍa P.* I. 4.28-34). According to the *Śiva P.* (V. 29.22) Brahmā created the gods from his mouth, the Pitṛs from his chest, men from his generative organ and from his hip (*jaghana*) the *asuras*.

The myth of the creation of Pṛthu is very popular. He is said to have been created from the right hand of Vena and the Niṣādas from left thigh when it was churned out (*Brahma P.* 141.8-11; *Garuḍa P.* I. 6.6ff; *Śiva P.* V. 30.17ff). According to the *Matsya P.* (6.11) when the body of Vena was churned, from it were produced many Mleccha tribes; and from the right hand came out Pṛthu, with an armour, arrow in hand, with a cow (see under "Vena").

A more elaborate account of creation from the body of Brahmā is to be had in the *Śiva P.* (VII. 1.26-77). From his mouth were created the gods; from the lower chest (*upavakṣataḥ*) the Pitṛs, from the hips the Asuras, from the genital organ the humans, from sides (*pakṣataḥ*)[16] the birds; from the chest proper the flying birds (*pakṣi' aḥ*); from the mouth the sheep, from the side (*pārśvāt*) the serpents, from the feet the horses, hyenas, deer, camels *etc.*, from hair on body (*romabhyaḥ*) the herbs and fruits-roots.[17] Out of his four mouths (that remained after the one was cut off by Śiva), from the eastern one came out the metre Gāyatrī, *Ṛk*-Veda, the *trivṛt-sāma* (the three-fold song called *Sāman*), and the Agniṣṭoma ritual; from his southern mouth came out the *Yajurveda* (consisting of prose formulae as against the *Ṛk*, which is metrical), the metre Triṣṭubh, the fifteen-fold laud (*pancadaśa stoma*), and the Bṛhat-sāma; from the western mouth came out the (Rathantara) *sāman*, the Jagatī metre, the seventeen-fold stoma (*sapta-daśa stoma*), Atirātra sacrifice (an optional of the jyotiṣṭoma)[18] and the Vairūpya *sāman*; from the northern mouth came out the *Atharvaveda*, the god Aryaman, the Anuṣṭubh metre, and the Vairāja *sāman*.

There is an interesting account associated with the birth of Skanda-Kārttikeya. As soon as he was born, he exhibited his excessive valour, due to which the earth was agitated. So, Indra arrived on the scene and smote his right side with his Vajra (thunderbolt); from it, thence, came out a mighty man called Śākha. Indra then smote the left side with the thunderbolt, and out came another whose name was Viśākha. Then Indra smote his heart, and from it came out the mighty man called Naigama. Now Skanda and these three persons rushed to kill Indra; but Brahmā intervened and saved the latter, (*Śiva P.* II. 3.21-25); The account may be compared with that from *Sk. P.* (V. 2.2.2) which states that the various groups of demons were produced from the chest of the demon Hiraṇyakaśipu.

The following gods and sages are said to have been produced from the various body-parts of Brahmā. Rudra was produced from his anger; from his determination (*saṅkalpāt*) was produced *saṅkalpa*; from his vital breaths Dakṣa was produced; from his eyes the sage Marīci. from his heart the sage Bhṛgu; from head Aṅgiras; from ears Atri; from the wind called *udāna* was produced *Kratu* (the sacrifice, or a ritual-act personified; *Brahmāṇḍa P.* I. 1.5.73-85; the same account occurs in the *Śiva P.* II. 16.4-5; at 6 it is said that Nārada was produced from his thighs, and from his shadow Kardama; from *Saṅkalpa i.e.* "Intention", Dharma was produced, and not *Saṅkalpa* itself as at *Brahmāṇḍa P.*)

Various aspects of vegetation are associated with the various limbs of the different gods. This is in the month of Āśvina (which is the last month of the unit of four, called *cāturmāsya*, and on which the gods are said to rise from the four-month old sleep; also see under Śayana"), when the cosmic lotus comes out of the navel of Viṣṇu. Thus, from the finger-tips of the god Kāma comes out the *Kadamba* tree; from the heart of Śiva comes out the *Dhattūra* (white thorn-apple) tree; from the middle of the body of Brahmā comes out the *Khadira*-tree (*Acacia Catechu*); from the palm of Girijā (Pārvatī) comes out the tree called *Kundagulma*; from the temple of Gaṇesh (elephant-headed) comes out the *Sindhuvāraka* tree; from the right side of Yama (the god of death) comes out the *Palāśa* tree (*Butea Frondosa*), and from his left (*dakṣiṇetara*) comes out the black Udumbara tree (*Kṛṣṇodumbara*) (*Ficus Glomerata*);

from the hand of Lakṣmī comes out the Bilva;[19] from the tail of Vāsuki comes out the *dūrvā*-grass; and from the heart of the Sādhyas (a group of lower divinities) comes out the *haricandana* (the green-golden sandal-wood tree) (*Vāmana P.* 18.1ff). Various precious stones are said to have been produced from the limbs of the demon Bala (*Garuḍa P.* I.68.1-4). From a portion of his bones was produced the *vajra* (Ib., I. 68.16), from his teeth were produced the pearls (Ib. 69.20), from blood the gem *padmarāga* (red in hue, Ib. 70.1), from his bile the gem called *marakata* (Ib. 71.1); from eyes the gem called *indīvara* (blue in hue, Ib. 72.1); from his voice was produced the *vaidūrya* (so called as it is believed to be from the mountain Vidūra, "a distant one", Ib. 73.2); from his skin was produced the *puṣparāga* (found at the Himālayas; Ib. 74.1), from nails (*nakha*) the gem called *Karketana* (found at the Padmavana; Ib. 75.1), from his semen the gem called *bhīṣma-maṇi* (to be found at the Himalayas, Ib. 76.1); from his toe (*nakhara*) was produced the *pulaka* gem (Ib. 77.1), from his fat was produced the *sphaṭika* (found at the Kāverī, the mountain Vindhya, Ionia, China and Nepal—Ib. 79.1); from the entrails the gem called *vidruma* (found in Kerala; Ib. 80.1); and from his form (*rūpa*) was produced the gem called *rudhira* (found in the river Narmadā; Ib. 78.1).

About the vehicles of some gods; it is said that the elephant of Indra was created from the palm of Rudra, the buffalo of Yama was produced from the thigh of Rudra, the *Śiśumāra* of Varuṇa was produced from the ear-dirt of Rudra, and the vehicle of Kubera, man, was produced from the foot of Ambikā (*Vāmana P.* 9.15-18).

Ashes came out of Śiva's thumb; and from the hand of the sage Maṅkaṇa, hurt by the end of a *Kuśa*-blade, came out the juice of vegetables (*Sk. P.* V. 2.2.15; 2 respectively); from the *aṭṭahāsa* (loud laughter) of the Kṛtyā came out many lotus-eyed damsels (Ib. V. 2.3.12; see "Kṛtyā"). In the same category falls the account of the creation of various sages from the body of Brahmā, noted above. Again, Marīci was created from his eyes; from the heart Bhṛgu; from the head the sage Aṅgiras; and so on. The goddess Kālikā was produced by Pārvatī from the darkness of the throat of Hara (Śiva; *Sk. P.* I. 2.62.6) and Śiva produced sixtyfour "guards of the place" (*Kṣetrapālas*) from his mouth

(Ib. 16; see also under "goddesses"—Kālikā; also "Guardian Deities"). In the former birth Cākṣuṣa Manu was produced from the eye of Brahmā (*Mārkaṇḍeya P.* 76.), and the gods Aśvins (Nāsatyā and Dasrā) were produced from the nose of the mare, who was really Sañjñā, as the Solar horse and she had union at the nose (*Mārkaṇḍeya P.* 78.23).[20] According to *Varāha P.* (191.6-10) a man, Madhuparka by name, was created from the right half of the body of Viṣṇu; this Madhuparka is described as of beautiful form, full of lustre and fame, and skilled in all exploits; he is also said to be the releaser of the people from the worldly life. This Madhuparka seems to be the personification of the ancient rite of *madhuparka* (see under "Food and Eatables"—'*madhuparka*'). When Indra propitiated Viṣṇu to free himself from the *bhruṇahatyā* ("Killing of the foetus"), he took bath in the river Manoharā; many people came out of his body; they were called Pulinda,[21] whom he asked to resort to the region between the Himālayas and Kālañjara. (*Vāmana P.* 50.24f). In an interesting account recorded by the *Mārk. P.* (115.11ff) on the mountains Gandhamādana there lived a sage called Suratha. Once he saw a *sārikā* (bird, female) falling from the beak of a hawk who was carrying it. Out of compassion for the bird he was moved to the depth of his heart, and fell into a swoon. When he regained his senses a girl was born to him from his body. She was named Kṛpāvatī ("The one endowed with compassion"). In her next birth she became the daughter of Sudeva, and was named Suprabhā. In the tale of the Brāhmaṇa Satyatapas, a hunter, who killed a tiger wanting to devour a brāhmaṇa, we read that the tiger's body released a man. This man came out of his body, when the tiger heard the *mantra* "bow to Nārāyaṇa" being uttered by the brāhmaṇa. Actually the tiger was this man in his former life; but he was cursed to be a tiger by certain brāhmaṇas due to his arrogance. (*Varāha P.* 37.21ff).

In another interesting tale, we are told that three demons—Tārakākṣa, Vidyunmālī and Kamalākṣa who were the lords of the three cities were virtuous and devoted to duty. Because of this the proposed destruction of 'Tripura' (by Śiva) was difficult. To dissuade them from their path of virtue and duty, Viṣṇu created a person from his own body. He was with his head tonsured, clad in a dirty cloth and having a *gumphipātra* (begging bowl). This person was named '*Arihan*' by

Viṣṇu ("Killer of the enemies"). He taught non-Vedic religion to the demons; thus it was that their three cities (*tripura*) were smashed (see *Śiva P.* II. 4.1-2[22]; also under "Religions").

There is also a queer account of a pestle (*musala*) being born from the stomach of Sāmba. It is said that once the Yādava boys dressed Sāmba like a woman and asked Nārada, Kaṇva and Viśvāmitrā, "This lady is desirous of a son; whom will she give birth to ?". The sages were angry at this mischief and said, "She will give birth to a pestle, which will bring about the total destruction of the race of the Yādavas (*Brahma P.* 210.6ff; *Bhāg. P.* XI.1ff, the same account is told in the *Varāha P.* with the difference that there only Nārada curses Sāmba; *Varāha P.* 149.18).[23] Likewise Nandī, Śiva's bull was said to have been born from the portion of the sage Sālaṅkāyana (*Varāha P.* 144.72; see under "Nandī").

In another account of body-creation it is narrated that the whole fortune (*saubhāgya*) of the world was formerly resting in the chest of Viṣṇu. When the fire-column arose between Brahmā and Viṣṇu fighting for supremacy in the ocean, it caused the 'fortune' to get ripened; and it flew out and took the form of the eight ingredients of fortune—sugar-cane, various fluids, the two *niṣpa* (?), the cuminseed (*jīraka etc.*), the cow-milk and its varieties, *Kusumbha*-flower; the saffron and salt (*Matsya P.* 60.8-9).[24] The reason why the 'fortunes' took resort in the chest of Viṣṇu is given as follows. When the regions Bhūḥ, Bhuvaḥ, and Svaḥ were burnt the 'fortunes' (*i.e.* the materials indicative of fortune) flew to Vaikuṇṭha; and they took resort in the chest of Viṣṇu, till they were ripened by the column of fire (Ibid.).

Rivers are also said to have been produced from the bodies of divinities. At *Sk. P.* (VI. ch. 259) the *liṅga* of Śiva is said to have fallen down due to the curse of Brāhmaṇas. The semen collected and was formed in to the mountain, 'Amarakaṇṭaka'. The fluid became the river Narmadā (see under "Rivers"). Thus, when the head of Rāhu was severed from his body as he sat among the gods to drink nectar after the ocean was churned, a river was produced from the body. It came to be known as Pravarā (*Brahma P.* 106.47; *cf.* also *Kūrma P.*

2.39;[25] also see under "Pravarā" and "Demons"; "Rāhu"; also see under "Blood", for water-stream). Even the body of a virtuous king, called Nṛga is said to have produced a living creature—a woman. Nṛga was sleeping under a tree when some persons (*mlecchāḥ*) came to rob him of his belongings. From the body of the king came out a woman clad in white and decorated. She had a disc in her hand, wherewith she killed the Mlecchas. After that, the divine woman re-entered the body of the king. The divine woman is said to be the presiding spirit of the twelfth day in Śrāvaṇa, bright half *i.e.* Śrāvaṇa dvādaśī (*Varāha P.* 47.15-17). About the same tale occurs in the *Skanda P.* (V. 2.28.34ff), with the difference that the King's name is given as Vīradhanvan, and that woman is the deity of the Āmalakī ekādaśī (the 11th day on which the Āmalaka-tree is worshipped). The deity did not enter the body, but became invisible.

After what has been noted above as general information as to the belief in the body being the source of various things, it will be better to classify the information according to various limbs (which should be compared with the information gathered under "Births"-'unusual').

Foot : The *Agni P.* (155.28ᵇ) records a belief that one should not sit cross-legged (*pādam pādena nākramet*). There is also mention that the rivers Varaṇā and Asī were produced from the feet of Viṣṇu; from the right foot oozed out Varaṇā, and from the other (left) came out Asī (*Vāmana P.* 3.27-28). It is said that as Viṣṇu was moving across the sky (in his exploit of Trivikrama, "taking three strides") his foot broke a cauldron in the sky; thence came out the river, called Viṣṇupadī (Ib. 65.32-33); and Urvaśī was born from the thigh of the sage Nārāyaṇa (*Vāmana P.* 7.4).

Nails : It is said that one should not scratch the earth with nails, nor with an ember nor with the ashes (*Matsya P.* VII. 40).[26] The eater of the nails (*i.e.* the person who cuts nails with his teeth) is sure to meet disaster and destruction (*Agni P.* 155.18ᵇ, *nakhakhādī vinaśyati*). Nails were used also in sorcery and in a charm. It is said that a nail (of a human), and the wood of the *devadāru* tree should be taken together; they should be smeared with honey and should be burnt along with a cloth used for a god (image). The smoke rising therefrom when collected (into soot) would be good at various occasions. It is good for

victory at a discourse, as an auspicious mark, to win over women, and also at quarrels, at the selection of a bride and at other occasions of fortune, if it is consecrated by a magical *mantra* (*Agni P.* 323.16,17).[27] If a person is hit by water touching nails, he was believed to lose strength and lustre. Diti asks Indra, as he got pale due to guilt when he cut her foetus (Maruts) if he was hit by nail-water. (*Sk. P.* VI. 22.26).[27-a]

Fingers & Hand : In the context of muttering (*japa*), it is said that a thread with a knot or the central bead or without it (*samerum meru-hīnam vā*) is to be used; (and there is no restriction as to the fingers if) the muttering is done in mind; if the muttering is done loudly, the *anāmikā* (the finger next to the 'little' finger) and the thumb are to be used. When the fore-finger (*tarjanī*) and the thumb are used, the *meru* is not to be crossed. If the thread falls down due to a lapse, muttering (*japa*) is to be performed two hundred times (*Agni P.* 327.4-5)[28]. The *Śiva P.* (VII. 2.14.39-43) mentions particulars regarding the various fingers in the context of *japa*. The thumb is to be understood as the "giver of release from the worldy life", the fore-finger is said to be "destroyer of enemies", the middle one is "giver of wealth", and the *anāmikā* is "the giver of pacification"; the *Kaniṣṭhā* (the little finger) is said to be the "streamer" (or the "oozer") and is auspicious in the act of *japa;* with the thumb and other fingers one should perform the *japa*; for, the *japa* done without the thumb is fruitless.[29] The *Sk. P.* (II. 5.3.19) says that the *anāmikā* is "the imparter of peace", while the middle one is "life-giver"; the thumb is "giver of nourishment"; and the fore-finger is the "giver of *mokṣa*"[30] ("release from birth and death").

It is said that after giving an offering of water (*arghya*) to the sun, one should look at the sun through the slit of the fingers, so that it may appear elongated (*Śiva P., vidyeś. sam.* 13.28)[31] and at the Aṣṭamī-vow, eight handfuls of rice are to be given, leaving two fingers (*Agni P*. 184.11[ab]).[32]

The *Garuḍa P.* (I. 9.8) says that the hand is the lotus, and the fingers are its petals; the middle of the palm is the pericarp, while the nails are the filaments.[33] The holding of the right hand of an unmarried

woman indicated betrothal. Thus, when Śiva goes to Pārvatī in the guise of a *brahmacārin baļu*, and falls down, he says to her, when she tries to help him by giving a hand, that he would not take her left hand which is unholy. She then, gives him her right hand, indicating a future marriage (*Sk. P.* I. 2.25.41;[34] also see under "Śiva"). The following things are not to be accepted if given by hand, for in that case it is equal to accepting cow's flesh—water, milk-soup (*pāyasam*), alms, ghee and salt (*Sk. P.* IV. 40.114),[35] and it is said that one who drinks water from his hand while washing them after meals, destroys three virtues—that of his own, of the manes and of the gods. (Ib. 125).[36]

From the right thumb of Brahmā was born Dakṣa, the lord of creatures (*Sk. P.* V. 2.82.2), and from his left was born his wife (Ib. 3[ab]; *Mārk. P.* 101.9-10). Bhaṇḍa, a demon created two other demons—Viśukra and Viṣaṅga, one each from his right and left shoulders (*Brahmāṇḍa P.* II. 4.10.80-81). According to a tale associated with Śiva, Śiva struck at the left hand of Nārāyaṇa (Viṣṇu), with his trident, whence three streams oozed out. One went to the sky and stood among the stars (in the form of the *ākāśagaṅgā*), the other went to the earth, whom the sage Atri held, and thence was created Durvāsas, who was a part of Śaṅkara (Śiva),[37] from the third that fell in the bowl, was born a young boy with armour (*Vāmana P.* 2.46-48, see also under "Births unusual").

Ear : When Śiva saw that the world was already created, though he had been requested to create it, he became angry, and his wrathful voice sounded everywhere. As he was making this sound, from his ears came out flames, whence, in their turn, stood forth various terrible creatures such as *pretas* ("corpses" – actually corpse-like evil beings) *pūtanās* and so on (*Varāha P.* 21.30). From his ears came out ten girls, who were the ten quarters (Ib. 29.3). In an interesting episode it is said that, at the sight of Mohinī (Viṣṇu in a female form at the 'ocean-churning'), Śiva's semen fell. The seven sages collected it and placed it in Añjanī, through her ear, from which was born Hanūmant, to assist Rāma (*Śiva P.* III. 20.3-6).[38] (see "Nose" below, for Karṇāṭa). The demons Madhu and Kaiṭabha were born from Viṣṇu's ear-dirt. (*Brahma P.* 180.37).[39]

The ear comes in a magical device also, as a protection from evil. It is said that if one sneezes or vomits in the way, one should catch hold of one's right ear (*Sk. P.* I. 2.41.162^{cd}-163^{ab}), and to the sneeze and the vomit are added sleep, conclusion of a recitation (or putting on a dress? *paridhāne*), vomission and the shedding of tears. In the case of these five, one should not sip water, but should hold one's right ear. The reason given is that in the right ear of a brāhmaṇa, the deities Agni and others dwell (*Garuḍa P.* I. 97.9^{cd}-10)[40]. This indicates the rule for a Brāhmaṇa and not for other *Varṇas*.

Eye and Tears : The moon is said to be born from the eye of Atri (*Agni P.* 183.13^{cd} *atrinetrasamudbhava*). It is said that the king Prācīnabarhis performed a sacrifice for getting a son, at the bank of the river Gautamī (Godāvarī). Śiva got pleased with him and asked him to look into his third eye. As the king so looked, from the brilliance in the eye was born a son, known as Mahiman, who composed the poem 'Mahimna' (*Mahinmaḥstotra*) in praise of Śiva (*Brahma P.* 152.8-11). An intricate tale about the sage Atri is narrated. Atri, who was the father of Soma (moon) was born from the mind of Brahmā. He performed penance, called *anuttara* ("unexcellable") for three thousand divine years, whence his semen started going up[41] to meet the moon. While doing this, water began to ooze out from his eyes ten times, illuminating the (ten) quarters. This semen, in the form of the water, was accepted by ten goddesses. When released by these ten goddesses the child was born. This was the moon (*Brahma P.* 9.1-4).[42] The same account occurs at *Brahmāṇḍa P.* (II. 3.65.5-7, but no water, only moon direct). Here is another account. Brahmā, Viṣṇu and Śiva gazed at each other. Thus, their sight became one, from which was born a girl of divine lustre. This girl had a threefold complexion—Black, White and Yellow; and was named Trikalā (*Varāha P.* 90.18-22).[43] Even fever was produced from the third eye of Rudra-Śiva, when he was furious on the occasion of the sacrifice of Dakṣa. (*Garuḍa P.* I. 147.1), and also produced thus were Death, Sin and emaciating diseases (Ibid.).

The tear produces new beings.[44] Brahmā's left eye released a tear, and from it a demon called Harava was produced, and from a tear from his right eye the demon Kālakeli (Var. r. Kalakala) was produced

(*Sk. P.* V. 2.48.2ff). In foregone ages, when once Śiva was dancing and laughing loudly some tears fell from his eyes. From these tears were produced innumerable creatures called Raudra (*i.e.* produced from Rudra), they were fond of wine and women, of flesh and sinful acts (*Varāha P.* 71.56-58). Brahmā practised penance for creation; but nothing was produced for a long time. He was, hence, furious with anger and heat (of the penance); and tears rolled out of his eyes; from them were produced the ghosts, goblins and spirits (*Kūrma P.* I. 10.19= *Śiva P.* VII. 1.12.23-24, *Liṅga P.* I. 41.38-41, also 10.19; 22.17-24, where all sports of creatures are said to be produced from Brahmā's tears, including serpents *etc.*). When Agni got back his daughter who was kidnapped by the demon Śārdūla, he was very glad, and tears of joy rolled out from his eyes; and from them were produced two creatures. They were named Nandī and Nandinī, as they were produced due to *ānanda* (joy). The goddess Maheśvarī was very sorry to see the pitiable condition of the people, caused by the demon Durgama. She wept and thousands of tears came in streams from her eyes. Due to these 'tears' the vegetation got rejuvenated and the people were happy; rivers flew on with their banks filled, and the oceans swelled (*Śiva P.* V. 50.18.19). The account connects tears with rains. In an interesting account it is related that, because Indra performed a *śrāddha* without the Viśvedevāḥ ("All gods" as a class), they were annoyed, and in excitement they released profuse tears, which caused the earth to be flooded. A multitude of eggs were produced therefrom, out of which came out fierce creatures with black teeth, having conic ears and having hair straight. They were called Kūṣmāṇḍa, the demons, (*Sk. P.* VI. 206.76-77).[45] These are supposed to eat away the food at *śrāddha* in the plates of the Brāhmaṇas if it is not encircled by ashes (see under "Ashes").

Eye brows : When Brahmā asked Śivā (Pārvatī) to take birth as the daughter of Dakṣa, she agreed to it and created a Śakti from the middle of her eye-brows (*Śiva P.* III. 3.24[cd]). As Rāhu was narrating the message of Jalandhara to Śiva, from the midst of the eye-brows of the latter a man came out, with a thundering voice; he was named Kīrtimukha and was appointed by Śiva as a gate-keeper (Ib. II. 19.30f. see under "Śiva"). Practically the same account appears at the *Sk. P.*

4.17.20ff), but a few details are added. As the 'body-man' was hungry, Śiva asked him to eat his own flesh. He did so, and remained only with his head. Śiva appointed him as his gate-keeper, and named him Kīrtimukha, saying,"Those who do not worship you, will not be likable to me." At another place in the same Purāṇa we have Bhairava coming out of the eye-brows of Śiva, to subdue the pride of Brahmā. (*Śiva P. Vidyeśvara Sam.* 8.1). A goddess named Bhūtamātā was born from the middle of the brows (*Sk. P.* I. 2.47.90). When Durgā saw the demons Caṇḍa and Muṇḍa advancing, she knitted her eye-brows (*triśākhām bhrukuṭim vaktre cakāra*); and from her fore-head, with the eye-brows got curved thus, was born a *yoginī* called Kālī, with a fierce mouth. Kālī killed the demon Ruru.

Nose : The goddess Śrīmātā swallowed a demon (Karṇāṭa); but he came out through her nostrils (*Sk. P.* III. 2.18.98ff). She swallowed the second time; and this time she covered her nose and mouth; and he came out of his ear; hence he was called *Karṇāṭa* (Ib. 103^{ab}; see under "Demons"—Karṇāṭa). When Dakṣa did not invite Śiva and Pārvātī for the sacrifice being performed by him, Pārvatī got furious; and she rubbed the tip of her nose with her hand. From it was born a woman, named Bhadrakālī, with her eyebrows crossed, having three eyes and four teeth (*Sk. P.* VI. 2.82. 17-18).[46] At another place (*Brahma P.* 39. $71\text{-}72^{ab}$), Bhadrakālī and Vīrabhadra are said to have been born from the wrathful mouth of Śiva, at the destruction of the sacrifice of Dakṣa.

Mouth : From the mouth of Pārvatī was produced a roaring lion (*Sk. P.* I. 2.29.36; *Matsya P.* 156.4); and later on this lion was given as a vehicle to the goddess Ekānamśā, who was also created from the whole body of Pārvatī (*Matsya P.* $156.16^{cd}\text{-}17^{ab}$); and was three-eyed and having a bell in hand (*Sk. P.* I. 2.29.46 *ghaṅtāhastā trilocanā*). From the mouth of Śiva came out groups of all sorts of goblins-*piśācas*, Vetālas and even the bands of *yoginīs* (*Varāha P.* 21.33-8). Bhadrakāl and Vīrabhadra came out of Śiva's mouth (*Brahma P.* 39.71-72). One Yogeśvarī, one of the Mothers came out of Śiva's mouth through the flames that issued forth from it (*Varāha P.* 27.30). After Brahmā drank Soma, from his mouth-vapour (belching, *udgāra*) was born the cow Surabhi (*Vāmana P., Sarom.* 14.30).[47]

Like the belching, the laughter, forms one of the motifs of creation. It is said that as Kātyāyanī held a demon in her hand and whirled him round, she laughed loudly. From her mouth came out multitudes of goblins, wolf-headed, horse-headed, sheep-faced, rat-faced and so on (*Vāmana P.* 21.16-18); and when she struck the demon with her lance, from his throat came out a man, sword in hand (Ib. 48). When the demon Ruru troubled the gods, the latter approached the goddess Raudrī. She laughed as the gods kept beholding her; and from her mouth came out a multitude of goddesses who thronged the whole world (*Varāha P.* 96.22-23). From the mouth of Caṇḍikā came out Brahmāṇi, seated on a swan, and having a pitcher and a rosary (*Vām. P.* 30.3).

Teeth : There is no mention of any creation or magical motif regarding the teeth; but about the cleaning of teeth there are instructions. According to the *Sk. P.* (II. 4.5.15) on the day of a fast, on the ninth day in the month, on the 6th day, on the day of a *śrāddha*, at the solar eclipse or on the full-moon and the new-moon-day one *should not* brush teeth (*na kuryād dantadhāvanam*). About the brush made of twigs there are instructions. According to the *Kūrma P.* (II. 18.18ff) the brushing twig should be as thick as the middle finger; should have length of twelve *aṅgulas* (fingers put side by side), and should have the bark on it (*satvacam*); with the end of it one should brush. The twig should be from a tree that oozes out milk, from the *Mālatī*-tree (a kind of jasmine), from the tree called *apāmārga* (*Achyaranthes Aspera*), Bilva and Karavīra. The twig should never be plucked (should be cut), and never should one brush teeth with a finger. After brushing teeth, the twig should be broken and thrown on an auspicious place.

Hair : The hair figures variously in many accounts. Tonsure, or cutting of hair at holy places has been enjoined. A brahmaṇa born in the family of Kulika (*kulikānvayasambhūta*) propitiated Śiva and asked him to stay on the northern bank of the Narmadā. He said, "O God! Bless the people who perform the tonsure before you (*Sk. P.* V. 3.34.16 *vapanam kārayanti*). It is also said that tonsure and fast is a common ritual at all holy places (Ib. 227.31[cd])[48] A person who tonsures his head at the *setubandha* (near Rāmeśvara) is liable to be free from a

thousand hundred sins of violating the bed of the preceptor (Ib. III. 1.1.50[cd]-51[ab]). It is said that at the chariot-*yātrā* (religious assemblage) of Naradīpa in Avantī (Ujjayinī), a person who gets his hair cut off (*vapanam kārayet*) when Naradīpa mounts the chariot, does not become devoid of wealth, and after death, he gets established in the solar heaven (Ib. V. 1.36.71; Naradīpa is the sun; see under "Festvities"—Jyeṣṭha). While in Ayodhyā, at the holy place called 'Heaven's gate' (*svarga-dvāra*), a person should take bath, worship Viṣṇu and perform the tonsure (*Kṣaura*)[49] at the place called Dharma (Ib. II. 8.8.[cd]-104[cd]-105[ab]). The initiation ceremony or the ceremony of renunciation required complete *Kṣaura*. The *Kṣaura* at such occasions had the following details. Taking the razor in the hand he (the one who cuts the hair, may be the *ācārya*) should cut hair on the right side (of the head); then shaving a little hair in the front, he should shave the whole head. The hair, thus cut and collected, should be placed on a leaf, never on the ground. He should shave the beard and the moustache (*smaśrūṇi*) and the nails on hands and feet. Taking the mud from the Bilva tree, or from the Aśvattha, or Tulasī and such other (auspicious trees), he should have twelve dips in the water of the river, and (smear his body) with it dividing it first into three and again each of the three into three (*Śiva P.* VI. 20.7-10). At another place (Ib.-12.80-81) it is enjoined that a *Samnyāsin* should observe a fast, and have the shaving rites performed, wherein hair on the head, beard and the moustache are to be shaved and not in the arm-pit and on the private parts (*Kakṣyopasthavarjitam*); he should then take the Vow (*dīkṣā*). According to the *Śiva P.* the *ācārya* (or the *deśika*, "guide" of the ritual) should accomplish the rite of *Kṣaura* before the sun-set for the obtainment of full merit (*māhātmya* 6.32[ab] *vaktra-kṣauryam hi samskāryam dinād arvāg vratāptaye*).[50]

About the tonsure of widows, it is said that if it is not done it is harmful to the relatives of the dead husband (*Sk. P.* IV. 4.74).[51]

Hair is associated with new creation; and this belief indicates hair to be endowed with life whence comes forth new forms of life. Thus, it is said that from the hair on the body of Rudra were produced a band of attendants including Vīrabhadra, who each had a face of lion (*Vāmana P.* 4.18). When Viśvarūpa (the son of Tvaṣṭṛ) was

practising penance he heard a celestial voice saying that unless he offered in the fire a hair from his own matted locks Vṛtra could not be born. When he offered a hair, Vṛtra came out. Both Vṛtra and the hair are the same, as both are called *Vṛjina* (i) hair; (ii) sin (*Brahma P.* 173.30-32;[52] see under "Births-unusual"). According to one account Viṣṇu plucked two hairs from his head—one white and one black, and told the gods that these two will be incarnated on the earth, and will release the burden there, (they were Nara and Narāyaṇa; *Brahma P.* 180.20-27). In an account of the goddess Kālī we learn that after killing the demon Ruru, she cut out his skin from the whole body from ear to feet (*Kośam utkartayāmāsa karṇādi caraṇāntikam*); and having taken the *Kośa*, with it she tied her lustrous lock; but one other lock could not be tied. She plucked it and threw it on the ground; thence was produced a terrible goddess Caṇḍamārī or Cāmuṇḍī, having her hair oily and body half white and half black (*Vāmana P.* 29.64-67). From the hair of Prajāpati, who had taken the form of a horse, were produced the *Kāśa* flowers (white grass-flowers), as they fell on the ground (*Brahmāṇḍa P.* II. 3.11.76-77)[53]. In a variant account of the birth of Vīrabhadra, we learn that Rudra plucked his matted lock and hit it in anger on the summit of a mountain; thence was created Vīrabhadra (*Sk. P.* I. 1.3.33-34). Keśava (Viṣṇu) is said to have prepared a torch from the Kuśa grass that was created from his body-hair (*roma*) mixed with sesamum-seeds produced from the perspiration of his own body (*Brahma P.* 219.41).[54] It is also said that in the *Śveta-dvīpa* ("White island"), where Viṣṇu is present in his cosmic form, his fallen body-hair (*roma*) turns into trees (*Sk. P.* II. 2.18.12^{cd}-13^{ab}).[55]

In a curious account, when some brāhmaṇas went to the *setu* (at Dhanuṣkoḍi), at the southern ocean, to propitiate Rāma and get his help to exterminate the Jaina religion from the region of Dharmāraṇya,[56] Hanūmān came to test them. When he was satisfied with their intention, he plucked the hair from his arm-pits separately, and made a small bundle. The bundle of hair from the left arm-pit was capable of burning the whole army of the non-believers (in the Vedic religion), while that from the right arm-pit had power to vanquish fire (caused by the enemy, or his own side) (*Sk. P.* III. 2.37.26ff).[57]

Holding of hair indicated control, as is seen from the account of Kātyāyanī's fight against the demon Mahiṣa. Kātyāyanī did not kill him but held his hair to subdue him for good. (*Sk. P.* VI. 121.71).[58]

Water-drops from the locks created a river. Śiva, pleased with Nandī, took the water from his lock, and from it flew five rivers named – Jaṭodakā ("lock-water"), Trisrotas ("Three-streamed"), Vṛṣadhvani ("Bullroar"), Svarṇodakā ("Gold-watered") and Jambū-nadī (*Śiva P.* III. 7.16-18).[59] There is also a holy water-place called Lomāyana ("The path of the body-hair"), where the brāhmaṇas are said to pluck their body-hair, with the control of breath (*Vamana P.* II. 14.47[cd]-48[ab]). Hair came to be believed to indicate life, like the nails, that are actually seen to grow even after being cut, unlike the other parts of the body. Hence their cutting in rituals came to symbolize ritual-death which was necessary for a symbolic new-birth prior to performing sacrificial or other religious rituals. Thus, at initiation (*upanayana*) or sacrificial consecration (*dīkṣā*) it was necessary to tonsure the head of the initiate. According to the old tradition, gods themselves helped in the symbolic tonsure. Thus, at the time of a sacrifice which was performed by Brahmā, his hair and nails were ritually cut by Viśvakarman; after that even his wife Gāyatrī had to get this ritual performed by the same god (*Sk. P.* VI. 182.5;[60] see also under "Initiation").

Hair-care is taken note of. Thus in the case of falling hair the following is prescribed by the *Agni P.* (303.25-27). Saffron, the roots of *bṛhatī* (called *behaḍā* in Marathi; the egg-plant-fruit), *gopīṣaṣṭitṛṇotpala* (a kind of rice), along with the milk of a she-goat and with oil cause hair to grow (25, *romajanmakṛt*, indicates hair on private parts); the same would cause hair to stop falling if applied (26[ab] *śīryamāṇeṣu keśeṣu sthāpanam*). Juice of the *dhātrī* plant (*āmalaka*) and of the *bhṛṅga* plant measuring one *prastha*, oil and milk measuring one *āḍhaka* (7 lbs. 11 Oz s, 32 *palas*), a *pala* (four *karṣas*) of soot from the *ṣaṣṭi* (rice-plant, a kind of) should be mixed and applied to the head. It is good for hair and eyes. It is also enjoined at the rite of Vināyaka-bath, that oil from mustard be poured on the head (Ib. 266.13[c]).

Perspiration : When Śiva was fighting with the demons, from his fore-head trickled out the drops of perspiration; wherever these drops

fell, therefrom arose the Mother-goddesses (*Brahma P.* 112.12-16). From another account we learn that, while Śiva was performing penance, perspiration rolled from his fore-head and the drops fell on the ground; thence was born a boy with red body; he was the planet Aṅgāraka Maṅgala, Mars). Here, the penance of Śiva is due to the separation of Pārvatī (*Sk. P.* IV. 17.5-6; see also "Birth-unusual" for more examples of perspiration). When one of the five heads of Brahmā was severed by Śiva, the former was angry. He took the perspiration that arose from the fore-head and with it smote the ground. From it came out a warrior with a hundred-fold armour, with bow and a large quiver with arrows; "What shall I do ?", he asked (*Sk. P.* V. 1.3.1-2). In another complex account about Śiva's perspiration, we are told that from his perspiration from the fore-head Vīrabhadra was born; and as Vīrabhadra was chasing the sacrifice of Dakṣa that ran away taking the form of a deer, from his perspiration came out great fire; through it came out a man—short, red-eyed, with a golden beard, with his hair upturned and straightened, with hairs all over the body and with red ears; he was black in complexion and wore red garments. His name was Jvara ("Fever"); he began roaming all over the world (*Brahma P.* 39.78-88).

Perspiration-Water : Some Brāhmaṇas were performing a sacrifice to pacify the evil *grahas* (=planets) for the King Prabhañjana. Amongst them one was of the *trijāta* type (for which see under "Brāhmaṇa"). So, the offerings thrown into the fire did not reach the respective *grahas*. Agni himself was puzzled as to whether or not to point out the defective Brāhmaṇa. Hence, he began to perspire, due to which the *Kuṇḍa* used for offerings got filled with the perspiration.[61] Agni asked the Brāhmaṇas to take bath in the *Kuṇḍa*. When they did, the *trijāta* brāhmaṇa became full of boils all over the body. Even today any one who is a *trijāta*, or born of a caste different from that of the usual brahmaṇas gets boils, if he bathes in that *Kuṇḍa* (*Sk. P.* VI. 113.80-90ff). The tale probably indicates a hot-water Kuṇḍa to be a former sacrificial altar, and thus explains the phenomenon.

At another place we have the motif of perspiration associated with Viṣṇu, who is said to be born of Śiva and Śakti. He was practising penance, and perspiration flew from his body. This perspiration

developed into streams, and ultimately the fluid developed into an ocean. Viṣṇu, when fatigued, slept into this ocean (*Śiva P.* II. 6.39ff). At another place, the same motif has a variant. Viṣṇu, born of Śiva, practised penance at Kāśī. There he dug the earth with his disc and formed a lotus-tank (*puṣkariṇī*); he filled it with his own perspiration (*Sk. P.* IV. 26.52).[62] In another Viṣṇu-myth, having the same motif, we have Viṣṇu practising penance on the Himālayas. Perspiration flowed from his cheeks. That became the river (Gaṇḍakī *Varāha P.* 144.82ff). This explains the name of the river, as the cheek is called *gaṇḍa*. When Viṣṇu held his disc rubbing his hands, desiring to kill the demons, from it swelled out a river born from the perspiration of the hand (*Kara*). This river came to be called 'Karā' and joined the Revā further (*Sk. P.* V. 3.24.2).[63] Similarly a story is told about Śiva. It is said that Śiva was practising penance on Ṛkṣaśaila ("Bear-mountain"); his body perspired; and the perspiration developed into the river Narmadā (*Sk. P.* V. 3.4.14ff). Once the sun-god was practising penance in Kāśī at a place called Gabhastīsvara, meditating upon Maṅgalā Gaurī. Gradually perspiration rolled down his body made of rays. The fluid from the perspiring rays got collected into a river, which was, hence called Kiraṇā (*Kiraṇa*, "Sun-ray"; *Sk.* P. IV. 59.107-109).[64]

Pramlocā, a celestial nymph, stayed with the sage Kaṇḍu for many years, dissuading him from his penance. When the sage realized his folly he censured himself for his excessive attachment to passions. He condemned the nymph in anger and asked her to quit his hermitage forthwith. Hearing what the sage said, the nymph began to tremble, and perspiration ran all over her body. As she darted away from the hermitage, and flew into the sky, she wiped her sweat at the leaves of trees, running from tree to tree. This way, the foetus that had been caused in her by the sage oozed out. The foetus was now taken over by the trees; and the wind collected all its parts into one; and the god Soma fostered it, and the cows caused it to grow gradually. When fully grown, it got formed into a beautiful girl called Māriṣā. She became the wife of the sages named Prācetasas, and the mother of Dakṣa (*Brahma P.* 178.58-104;[65] see also *Viṣṇu P.* I. 15.11-45).

These accounts involving perspiration and water are obviously based on the motif of body-fluid, and even blood changing into water has been exploited as a motif by the myth-makers.[66]

Perspiration is associated also with the creation of sesameseeds. It is said that from the perspiration of Keśava (=Viṣṇu) the sesame were produced (*Brahma P.* 219.41).

In one account (*Sk. P.* VI. 170.2-3) when Viśvāmitra had a quarrel with Vasiṣṭha, the latter maimed the Kṛtyā produced by the former. When she was thwarted with the *mantras* from the *Atharvaveda*, perspiration rolled down the body of Vasiṣṭha; it turned into cool water; and it streamed out from the legs. This generated the holy place called Dharātīrtha.[67] It is further said, that one who bathes at this place on the eighth of the bright half of Caitra (*caitra.Sitāṣṭamī*) and offers to the Kṛtyā in the form of the stream at midnight, a ball of rice (*naivedya-bali-piṇḍikā*) gets his desire fulfilled.

Semen : Semen and water alternate in many accounts and are identified. According to one account the sage Devarāta saw the nymph Menakā bathing in a river in the Kāmyaka forest. As he beheld her his semen fell in the water. A thirsty dove happened to drink that water, mixed with his semen; and she developed human foetus. When in the tenth month she delivered, it was a daughter called Mṛgāvatī. She was married to a sage named Vatsa (*Sk. P.* VI. 29.37-43). In another account, it is said that Brahmā offered his semen, which fell at the sight of the wives of the gods and which he collected in a pot of ghee,[68] into the hot fire; many sages and deities were born as a result—Aśvins from his nose; the various Prajāpatis from his ears; and sages from the pores, perspiration and dirt on his body (*Brahmāṇḍa P.* II. 3.1.30-60)[69].

There are some accounts of natural act where the semen-water motif is exploited. In the Svāyambhuva Age of Manu (*manvantara*) once the king Savana was having sexual enjoyment with his wife, in the sky. The semen, as it fell down, was seen by the wives of the sages. They thought it to be nectar and drank it.[70] Later they gave birth to

the seven Maruts (*Vāmana P.* 46.12-22). According to another account, the seven sons of the king Kratudhvaja were taking bath in a river. There they saw the nymph Pūtanā, and getting excited, released their semen in the water; it was drunk by a crocodile named Śaṅkhinī. She gave birth to the seven Maruts (Ib.-31ff; see "Maruts" for details). In one account Agni drank the semen of Śiva. Now, Agni is the mouth of all gods; and when he drank the semen of Śiva, all gods got perturbed as it entered their stomach also. But the semen of Śiva, being powerful, broke open the stomachs of the gods and came out; from it, when accumulated, was formed a great lake, called Pārada a hundred *yojanas* wide (*Sk. P.* I. 2.29.87).[71] According to another account in the same context, the semen of Śiva which was left by Agni in the Gaṅgā was thrown out even by her with her waves. From it was produced the "White mountain" (*śveta-parvata*; Ib. 89). According to yet another account, Svāhā, the wife of Agni approached him assuming the forms of the wives of the (seven) seers. But she could not bear the fiery semen; and she threw it in the golden altar (Ib. Esp. 106).[72]

The concept of semen giving birth even outside the womb is testified by the tale of Vasu Uparīcara. This King of Jambudvīpa was out on a mission against the Mlecchas. His wife, in his capital, once passionately remembered him and sent a message to him. The king collected his semen in a small closed casket and sent it with a parrot.[73] On the way this parrot was attacked by a hawk; and in the fight the parrot dropped the casket, which fell in the ocean; and it was swallowed by a fish. This fish gave birth to a girl (*Matsyagandhā*), later called Satyavatī, the mother of the Kauravas (*Sk. P.* V. 3.97.20ff).[74] In another account, Kamsārī, a celebate sister of Yājñavalkya once, unknowingly, used the garment of the latter on which had fallen the semen of the latter. As she took bath, the semen mixed with water entered her womb; thereby was born the sage Paippalāda (*Sk. P.* VI. 174. 6ff; at another place, *op. cit.* VII. 1.32. 10-13, one Subhadrā figures in a similar account; see under "Dadhīca"; also "Conception", see also "Birth"-"unusual"; also "Constellations", where the myth of the Kṛttikās is noted; see also under "Brahmā," nn. 20-22).

Breath : Breath indicated life; and it is this way that it is associated with creation. The production from laughter, sneezing and *huṅkāra* all are, actually and principally, various aspects of this principle, *viz.*, breath. According to one account, the sage Gālava was harrassed by a demon named Pātālaketu. Being thus tortured, once the sage sighed on seeing the demon; the sigh caused a horse to fall from heaven. The horse was named Kuvalaya (*Mārk. P.* 20.47ff). At another place in the same Purāṇa, we read the following account. The king Balāśva was surrounded by enemies. Not knowing what exactly to do, the king put his palms to his mouth and breathed out through his mouth with force. The breath went through the crevices of his fingers; and from them came out hundreds of thousands of chariots, horses and elephants, with warriors (*Mārk P.* 122.16-17). From the same *Purāṇa* we have a very curious account. Aśvatara, a serpent chief propitiated Śiva, and requested him to grant back to him his dead daughter (named Madālasā). Śiva advised him as follows—"O King of serpents ! When there will be an occasion of a *śrāddha*, you may eat (a portion) from the middle *piṇḍa* (ball of rice) with a pure and steady mind. When you have done this, from your middle hood will come out the daughter in the same form as when died." Aśvatara did so. And, as he breathed out at the sacrifice (ritual of the manes) his daughter came out from his middle hood (*Mārk P.* 23.59-73)[75] (see under "Breath", below, a separate motif).

Apart from creation from the various limbs and all faculties of the body, the whole body also figures in certain cases. Thus, Harasiddhi, one of the nine Durgās, was born from the body of Śiva (*Sk. P.* I.2.47-60). Yogīśvarī, a Śakti, was bron from the body of Prakṛti (Ib. 20). A mixed motif of mouth, sound and body is seen at the legend of Caṇḍikā. As she roared, Brahmāṇī was born from her mouth; from throat came Kaumārī, from the arms Vaiṣṇavī, from the back Vārāhī, from the circles of breasts Māhendrī, and from the heart came out Nārasimhī. (*Vāmana P.* 30.4-9).

A whole landscape is also said to be created from the body. Thus it is said, the holy place Rurukṣetra was created from the body of Ruru, who was the daughter of the sage Devadatta and the nymph Pramlocā. Ruru propitiated Viṣṇu who gave her a boon, "May your body be a place, holiest of all" (*Varāha P.* 144.72-73).[76]

Bones : It was believed that where there is a human-bone in a house, for one day and night, there will dwell the ghosts (*Sk. P.* VII.1.167.43).[77] The conch called Pāñcajanya is said to have been produced from the bones of the demon Pañcajana, whom Kṛṣṇa had killed (*Viṣṇu P.* V.21.27ff). At the place of construction the finding of the bones of the following beasts was considered auspicious—elephant and horse; but those of monkey, human beings, donkeys, and even of cows and-bulls or of pigs and boars, were inauspicious (*Brahmavai P.* Śrīkṛṣṇakhaṇḍa 103.54-56).

1. *Śiva P.* 17.143[cd]-144[ab]

   नाभेरधो ब्रह्मभागमाकच्छं विष्णुभागकम् ।।

   मुखं लिङ्गमिति प्रोक्तम् शिवभक्तशरीरकम् ।

2. *Sk. P.* IV. 42.14.

   अरुन्धती भवेज्जिह्वा ध्रुवो नासाग्रमुच्यते ।
   विष्णोः पादानि भ्रूमध्ये नेत्रयोमतृमण्डलम् ।।

3. *Garuḍa P.* I. 65.34

   कक्षाऽश्वत्थदला श्रेष्ठा सुगन्धिमृ गरोमिका ।

4. *Garuḍa P.* I. 65.20

   भवेत्सिहकटी राजा निःस्वः कपिकटिर्नरः ।

5. *Śiva P.* III. 39.19-21

   आकारेण तथा गत्या चेष्टया भाषितैरपि ।
   नेत्रवक्त्रविकाराभ्यां ज्ञायतेऽन्तर्हितं मनः ।।

   उज्जवलं सरसं चैव वक्त्रमारक्तकं तथा ।
   नेत्रं चतुर्विधं प्रोक्तं तस्य भावं पृथग्बुधाः ।।

   उज्जवलं मित्रसंयोगे सरसं पुत्रदर्शने ।
   वक्रं च कामिनीयोगे आरक्तं शत्रुदर्शने ।।

6. *Garuḍa P.* I. 205-124

   उपोषितस्य व्रतिनः कृत्तकेशस्य नापितैः ।
   तावच्छ्रीस्तिष्ठति यावत्तैलं न संस्पृशेत् ।।

7. *Śiva P.* V. 38.45-46

अर्धं शकानां मुंडं कृत्वा व्यसर्जयत् ।
यवनानां शिरः सर्वं काम्बोजानां तथैव च ॥

पारदा मुंडकेशाश्च पल्लवाः श्मश्रुधारिणः ।
निःस्वाध्यायवषट्काराः कृतास्तेन महात्मना ॥

8. *Garuḍa P.* I. 65.82-85

नाभिः स्वरश्च बुद्धिश्च त्रयंगम्भीरमीरितम् ।
पुंसः स्यादतिविस्तीर्णं ललाटं वदनमुरः ॥

चक्षुः कक्षदन्तनासाः षट्स्युर्मुखकृकाटिकाः ।
उन्नतानि च ह्रस्वानि जङ्घा ग्रीवा च लिङ्गकम् ॥

षष्ठञ्चत्वारि रक्तानि करताल्वधरा नखाः ।
नेत्रान्तपादजिह्वौष्ठाः पञ्च सूक्ष्माणि सन्ति वै ॥

दशनाङ्गुलिपर्वाणि नखकेशत्वचः शुभाः ।
दीर्घाः स्तनान्तरं बाहुर्दन्तलोचननासिकाः ॥

9. *Sk. P.* IV.37.18^{cd}-21

यस्याः पथि समायान्त्या रजो भूमेः समुच्छलेत् ।

सा पांसुला प्रजायेत कुलत्रयविनाशिनी ।
यस्याः कनिष्ठिका भूमिं न गच्छन्त्या परिस्पृशेत् ।

सा निहत्य पतिं योषा द्वितीयं कुरुते पतिम् ।
अनामिका च मध्या च यस्या भूमिं न संस्पृशेत् ॥

पतिद्वयं निहन्त्याद्या द्वितीया च पतित्रयम् ॥

10. *Sk. P.* IV. 37.25

दरिद्रा मध्यनम्रेण (पादपृष्ठेन) शिरालेन सदाध्वगा ।
रोमाढ्येन भवेद्दासी निर्मांसेन च दुर्भगा ॥

11. *Varāha P.* 129.43

ताम्रं तु तन्मासमसृक् सुवर्णम् ।

cf. *AV* XI. 3.7 (of Puruṣa)

श्याममयो अस्य मांसानि लोहितमस्य लोहितम् ।।

12. Here, above and in the whole motif of "Body-birth" the idea may be compared with that of creation from the Puruṣa, *RV* X. 90, cf also *Śat. Br.* VII. 5.3; *Ai.Br.* XV. 2; *Maitt, Sam.* III. 6.3; etc.

13. *Brahmāṇḍa P.* II. 3.14.24-25[ab]

शरैस्तु विक्षताङ्गात् पतिता रक्तबिन्दवः ।
तत एतानि जातानि लशुनादीनि सर्वतः ।।

तथैव रक्तनिर्यासा ल्लवणान्यौषराणि च ।

14. *Ibid.*, 15.6, 7

पिबञ्चछचीपतिः सोमं पृथिव्यां मध्यगः पुरा ।
श्यामाकास्तत्र-उत्पन्नाः पित्रर्थमपराजिताः ।
विप्रुषस्तस्य नासाभ्यामासवताभ्यां तथेक्षवः ।।
For this Soma-motif cf. Soma coming out of Indra's body producing things *Jai. Br.* II. 156, 157.

15. *Garuḍa P.* I. 4.31[cd]

ओषध्यः फलमूलिन्यो रोमभ्यस्तस्य जज्ञिरे ।

16. cf. also the *Brahmāṇḍa P.* I. 1.5.85.

17. The correspondences in the body parts and the characteristics of the creatures may be noted.

18. The Atirātra Is an alternate (optional) of the jyotiṣṭoma, in the sacrificial session called Gavāmayana.

19. See also under "Trees"-'Bilva'.

20. *Mārk P.* 78.23

ततश्च नासिकायोगं तयोस्तत्र समेतयोः ।
नासत्यदस्रौ तनयौ अश्वीवक्त्रविनिर्गतौ ।।

The variant is that the copulation is normal, while the birth is rom the nose. In this motif the nose, like the bowl or jar elsewhere, is the symbol of the womb, or the female organ.

21. For the earliest account of such tribes see *Ai. Br.* VII. 18; cf. the case of Vena's left hand producing a Niṣāda; see under "Pṛthu", also noted earlier. The *Mb.* Ādi 174.36ff, has the cow of Vasiṣṭha producing this and other tribes.

22. The account comes in the *Mb.*, Karṇa, 33 and 34; but the element of Arihan being created or the seduction of the demons is missing there. It is an innovation here. This is obviously suggested from the non-Vedic cult of the Arhats, the Jains etc. His description here is as follows :

Śiva. P. II. 4.2

मुण्डिनं म्लानवस्त्रं च गुम्फिपात्रसमन्वितम् ।
दधानं पुंजिकां हस्ते चालयन्तं पदे पदे ॥

23. The tale comes in *Mb.*, Mausala. I. 16, 17, 25.

24. *Matsya P.* 60.8^{cd}-9

इक्षवो रसराजश्च निष्पौ- अजाजि धान्यकम् ।

विकारवच्च गोक्षीरं कुसुम्भं कुंकुमं तथा ।
लवणं चाष्टमं तद्वत् सौभाग्याष्टकमुच्यते ॥

The dictionary has रसराजः (Apte), and render it as "quick silver.". For सौभाग्य-अष्टकम्, see also under "Goddesses"—'Gauri', note 8.

25. *Brahma P.* 106.47.

ततः श्रेष्ठा नदी जाता प्रवर चामृता शुभा ।
राहुदेहसमुद्भूता रुद्रशक्तिसमन्विता ॥

cf. *Kūrma P.* II. 39

मुनिभिः संस्तुता ह्येषा नर्मदा प्रवरा नदी ।
रुद्रगात्रात् विनिष्क्रान्ता लोकानां हितकाम्यया ॥

The difference in the version is to be marked.

26. *Matsya P.* 7.40

विलिखेन्न नखैर्भूमिं नाङ्गारेण न भस्मना ।

27. *Agni P.* 323.16-17

नखं वै देवदारु च समं कृत्वाथ धूपकः ।
माक्षिकेण समायुक्तो देववस्त्रादिधूपनात् ॥

विवादे मोहने स्त्रीणां मण्डने कलहे शुभः ।
कन्याया वरणे भाग्ये मायामन्त्रेण मन्त्रितः ॥

27-a. *Sk. P.* VI. 22.26[a] हतो नखाम्भसा वा त्वम् ।

28. *Agni P.* 327.4-5

समेरु मेरुहीनं वा सूत्रं जप्यं तु मानसम् ।
अनामाङ्गुष्ठमाक्रम्य जयं भोज्यं तु कारयेत् ॥

तर्जन्यङ्गुष्ठामाक्रम्य न मेरुं लङ्घयेज्जपे ।
प्रपादात्पतिते सूत्रे जप्तव्यं तु शतद्वयम् ॥

29. *Śiva P.* VII. 2.14.39.

अंगुष्ठं मोक्षदं विद्यात् तर्जनीं शत्रुनाशिनीम् ।
मध्यमां धनदां शान्तिं करोत्येषा ह्यनामिका ॥

Ibid., 2.14.42

कनिष्ठा क्षरणी प्रोक्ता जपकर्मणि शोभना ।
अंगुष्ठेन जपेज्जप्यमन्यैरङ्गुलिभिः सह ॥

Ibid., 2.14.43[ab]

अङ्गुष्ठेन विना जप्यं कृतं तदफलं भवेत् ।

30. *Sk. P.* II. 5.3.19

अनामिका शान्तिदोक्ता मध्यमाऽऽयुष्यकरी भवेत् ।
अङ्गुष्ठः पुष्टिदः प्रोक्तस्तर्जनी मोक्षदायिनी ॥

31. *Śiva P., Vidyeśvara Sam.* 13.28[ab]

अङ्गुलीनां च रन्ध्रेण लम्बं पश्येद्दिवाकरम् ।

32. *Agni P.* 184.11[ab]

तण्डुलस्याष्टमुष्टीनां वर्जयित्वाङ्गुलद्वयम् ।

33. *Garuḍa P.* I. 9.8

हस्तं पद्मं समाख्यातं पत्राण्यङ्गुलयः स्मृताः ।
कर्णिका तलहस्तं तु नखान्यस्य तु केशराः ।

34. *Sk. P.* I. 2.25.41[cd]

सव्यं चाशुचि ते हस्तं नावलंबामि कर्हिचित् ।

cf. *Mb.* Ādi.78.20-23 Yayāti taking up Devayānī by holding the latter's right hand.

cf. *Āpastamba Gr.S.* II. 4.11

दक्षिणेन नीचा हस्तेन दक्षिणमुत्तानं हस्तं गृह्णीयात् ।

in the context of marriage.

35. *Sk. P.* IV.40.114

पानीयं पायसं भैक्ष्यं घृतं लवणमेव च ।
हस्तदत्तं न गृह्णीयात् तुल्यं गोमांसभक्षणैः

36. Ib. 125

हस्तौ प्रक्षाल्य गण्डूषं यः पिवेद्भोजनोत्तरम् ।
दैवं पित्र्यं तथात्मानं त्रयं स उपघातयेत् ॥

37. *Vāmana P.* 2.46-47

त्रिशूलाभिहतान्मार्गात् तिस्रो धारा विनिर्ययुः ।

द्वितीया न्यपतद्भूमौ तां जग्राह तपोधनः ।
अत्रिस्तस्मात्समुद्भूतो दुर्वासाः शंकरांशतः ॥

38. *Śiva P.* III. 20.6

तैर्गौतमसुतायां तद्वीर्यं शम्भोर्महर्षिभिः ।
कर्णद्वारा तथाञ्जन्यां शमकार्यार्थमाहितम् ॥

39. cf. Karṇa born from Kuntī's ear; ear-symbol of female organ. cf. Semen placed by Horus in the devil Set, coming out of his ear in the Egyptian myth, see 'R. Clark, *Myth and Symbol in ancient Egypt*', London, 1959, p. 205; for the motif of collection of semen of Mitrā-Varuṇa collected in a lotus leaf; also tale of Vasu Uparīcara's semen carried in a leaf to his wife, *Mb.* Ādi. 63.54; also see under "Semen" further. For a ear of a sheep or a horse see under "Beasts-" 'Horse', 'Goat'.

40. *Garuḍa P.* I. 97.9^{cd}-10

क्षुते निष्ठीवने स्वापे परिधानेऽश्रुपातने ।

पञ्चस्वेतेषु नाचामेद् दक्षिणं श्रवणं स्पृशेत् ।
तिष्ठन्त्यग्न्यादयो देवा विप्रकर्णे तु दक्षिणे ।।

In Kerala, it is customary to apply betel-leaf ends to the ear-lobes, while eating betel-leaves; "to catch one's own ear" is a saying, the original idea being to be free from any sin committed; "to place a stone in the ear" is for "not knowing", and not as against sin.

41. This is in line with the class of sages called '*urdhvaretas*', which, in yogic terms, means "whose semen goes up." This itself has two indications—(i) Who do not release semen in intercourse or otherwise; becauce, in that case it goes down; and (ii) who can take up the body-essence up by the path of the *Kuṇḍalinī* to the brain; thus up.

42. *Brahma P.* 9.3^{cd}-4^{ab}

नेत्राभ्यां वारि सुस्त्राव दशधा द्योतयन्दिशः ।
तं गर्भं विधिनाऽऽदिष्टा दश देव्यो दधुस्ततः ।।

cf. The Kṛttikās in the birth of Kārttikeya; also the gods collecting the semen in the lotus-leaf, *RV* VII. 33.11, noted above. The same account occurs at *Matsya P.* 23.2-6.

43. *Varāha P.* 90.22

त्रिवर्णा च कुमारी सा कृष्णा शुक्ला च पीतिका ।

The colours indicate the traditional quality-colours of the three gods, *Sattva, rajas, tamas*,=(Viṣṇu), (Brahmā), (Śiva).

44. According to the Vedic belief, Prajāpati's tears produced corn, rain etc. *Maitt. Sam.* IV. 6.3. cf. *RV* I. 166.14 sun's 'eye'; see G. L. Gomes, *Folk-lore as an Historical Science*, London, 1908, P. 336, 337—The disc producing rain; tear from the Egyptian god Atum producing mankind, R. Clark, *op. cit.* 72, 90; Flood of the Nile, p. 84; cf. D. Mackenzie, *Myths of Babylonia and Assyria* London, P. 81 where he records the belief that all deities of vegetation were "weeping deities." In India, the lake at Nainital (U. P.) is said to have been produced from the eye of Pārvatī (called here Nainā = Nayanā > Nainī), that fell down as the goddess was being carried by Śiva, after the sacrifice of Dakṣa.

45. *Sk. P.* VI. 206.76-77

तेषामुष्णाश्रुणा तेन पृथिवी प्लाविता नृप ।
भूतान्यण्डान्यनेकानि संख्यया रहितानि च ।।

ततोऽण्डेभ्यो विनिष्क्रान्ताः प्राणिनो रौद्ररूपिणः ।
कृष्णदंताः शंकुकर्णा उर्ध्वकेशा भयावहाः ।।

46. *Sk. P.* VI. 2.82.17-18

ललाटे भ्रुकुटिं कृत्वा प्रोच्छ्वसन्त्या पुनः पुनः ।
क्रोधात्करेण नासाग्रं मर्दितं बहुशस्तदा ।।

तस्मिन्संमर्द्यमाने तु नासाग्रे पर्वतात्मजे ।
जाता स्त्री भ्रुकुटीवक्त्रा चतुर्दंष्ट्रा त्रिलोचना ।।

47. cf. *Mb.* Anus'. 77.17.

48. *Sk. P.* V. 3.227.31[cd].

मुण्डनं चोपवासश्च सर्वतीर्थेष्वयं विधिः ।

49. *Kṣaura* is from *Kṣura*, which indicates a cow-hoof; in that case, the head is shorn off leaving a tuft of hair in the middle, of the size of a cow-foot; another meaning of *Kṣura* is "razor" and in this case the whole head is shorn with the razor.

50. Shaving of hair at rituals is a Vedic practice, and obtains in various peoples. There is fine discussion in the *Śat. Br.* II. 6.3.14-17 as to whether, at the consecration for sacrifice, a tuft is to be left or the whole head is to be shaved. The teacher Āsuri says that there is no special rule, though practices differ.

51. *Sk. P.* IV. 4.74

विधवाकबरीबंधो भर्तृबंधाय जायते ।
शिरसो वपनं तस्मात् कार्यं विधवया सदा ।।

52. *Brahma P.* 173.31

त्यक्ताऽत्मानं जटामात्रं हुतवान् वृजिनोद्भवः ।
वृत्र इत्युच्यते वेदे स चापि वृजिनोऽभवत् ।।

In the original myth, Indra stealthily drank Soma from Tvaṣṭṛ's house. From a few drops thereof, when offered into the fire by Tvaṣṭṛ, Vṛtra came out;

called Vṛtra as he rolled ($\sqrt{}$ *vṛt*) in fire in the form of Soma; *Śat.Br.* II. 6.1.5f (Kāṇva). The motif of hair-birth in the legend is seen at the *Mārk. P.* also, where Vṛtra is born from the lock of Tvaṣṭṛ who offers it in the fire, (*Mārk. P.* 5.1ff).

जटामग्नौ जुहाव ताम् (Ib.5[d]) and further ततो वृत्रः समुत्तस्थौ (Ib. 6[a]).

Actually Viśvarūpa is the elder brother of Vṛtra, according to the Veda. According to the *Sk. P.* (V. 2.35.2ff), the name of Tvaṣṭṛ's son, killed, was Kuśadhvaja, and not Viśvarūpa. Prajāpati Tvaṣṭṛ plucked one lock and offered it into the fire ; and Vṛtra came out (v. 6).

53. *Brahmāṇḍa P.* II. 3.11.76[cd]-77

पूर्वं कीर्तिमतां श्रेष्ठो बभूवाश्वः प्रजापतिः ।
तस्य बाला निपतिता भूमौ काशत्वमागताः ।

तस्माद्देया सदा काशाः श्राद्धकर्मसु पूजिताः ॥

54. *Brahma P.* 219.41

ततः स्वरोमसंभूतान् कुशानादाय केशवः ।
स्वेदोद्भवांस्तिलांश्चैव चक्रे चोल्मुकमुत्तमम् ॥

55. *Sk. P.* II. 2.18.12[cd],13[ab]

श्वेतद्वीपे विश्वमूर्तिः दृष्टो यो विष्णुरव्ययः ।
तदङ्गस्खलितं रोम तरुत्वमुपपद्यते ॥

56. cf. *Mb.* Vana, 82.46.
It indicates a sacred grove, inhabited by ascetics.

57. *Sk. P.* III. 2.37.26

...... बाहुमुद्धृत्य भुजयोरुभयोरपि ।
पृथग्रोमाणि संगृह्य चकार पुटिकाद्वयम् ॥ etc.

58. *Sk. P.* VI. 121.71[cd]

एनं कचग्रहं कृत्वा धारयिष्यामि सर्वदा ॥

It is difficult to say if the idea is taken from initiatory rites related to the Śakta-cult; for holding hair in a cutting position and sexual union at the same time, with the initiate in a sitting posture, cf. sculptures. Devangana Desai, *Erotic Sculptures of India*, Tata MacGraw Hill, Pub. New Delhi 1975, P. 101, Sculpture from Bagali, plate 135; from Konark; Pl. 136.

59. This is an elaboration of the Gaṅgā-motif. Gaṅgā is the river in Śiva's locks.

60. *Sk. P.* VI. 182.5

एतस्मिन्नन्तरे चक्रे केशनिर्वपणं हरेः ।
विश्वकर्मा नखानां च गायत्र्यास्तदनन्तरम् ।।

61. *Sk. P.* VI. 113.80

एवं चिन्तयतस्तस्य गात्रे स्वेदोऽभवन्महान् ।
येन तत्पूरितं कुण्डं होमार्थं यत्प्रकल्पितम् ।।

The *RV* has the concept of the perspiration of the fire; but it is ghee (clarified butter), though called *sveda* V. 7.5.

62. *Sk. P.* IV. 26.52

खनित्वा तत्र चक्रेण रम्यां पुष्करिणीं हरिः ।
निजांगस्वेदसंदोहसलिलैस्तामपूरयत् ।।

63. *Sk. P.* V. 3.24.2

मर्दयित्वा करौ पूर्वं विष्णुर्दैत्यजिघांसया ।

चक्रं जग्राह तत्रैव स्वेदाज्जाता सरिद्वरा ।।

संगता रेवया तत्र......

64. *Sk. P.* IV. 59.108^{cd}, 109^{ab}

किरणेभ्यः प्रववृते महास्वेदोऽतिखेदतः ।

किरणेभ्यः प्रवृत्ताया महास्वेदस्य संततिः ।
ततः सा किरणा नाम जाता पुण्यतरंगिणी ।।

65. *Mb*. Ādi. 75.5. Māriṣā is mentioned as the wife of the ten prācetasas; but this legend is absent; at Bhīṣma 9.36 she is mentioned as a river. The Puranic episode appears to be a mixture of these two details. The *Mb*. mentions Pramlocā, as a nymph; it does not connect her with this sage or this account. Ādi. 122.65; Sabhā 10.11.

66. The first glimpse of perspiration—water is to be found at *RV*. V. 58.7 वर्षं स्वेदं चक्रिरे रुद्रियासः । Said of the Maruts; cf. धर्मस्वेदेभिः at X. 67.7, as they bring rain.

67. *Sk. P.* VI. 170.2cd-3

स्तंभिताऽथर्वणैर्मन्त्रैः प्रस्वेदः समजायत ।

स्वेदात्समभवत्तोयं शीतलं तदजायत ।
पादाभ्यां निर्गतं तोयमत्र दृश्यमजायत ॥

68. *Brahmāṇḍa P.* II. 3.1.33cd

आज्यस्थाल्यामुपादाय स्वशुक्रं हुतवांश्च ह ।

69. The account is a mixed one, many motifs combining. The ghee-semen mixed motif is already Vedic. cf. *RV.* V. 7.5 where perspiration, instead of ghee comes. This motif is suggested from the sacrificial context. cf. birth of Śuka, due to Vyāsa's semen that fell in to the fire-churning slab on seeing Ghṛtācī- *Mb.* Śānti, 324.9-10.

70. cf. The motif in the above tale. cf. the birth of Matsyagandhā from a fish who drank Vasu-Uparīcara's Semen, *Mb.* Ādi, 63.50-69; see also further for the Purāṇic version.

71. *Sk. P.* I. 2.29.87

...तत्सरो जातं पारदं शतयोजनम् ।

72. These and similar accounts involving the fire have been suggested from the sacrifice and the altar.

73. *Sk. P.* V. 3.97.39

...गृह्य वीर्यं नरेश्वरः ।
अमोघपुटिकां कृत्वा. etc.

74. cf. *Mb.* Ādi. 63.39ff-69, where the wife's name is Girikā, as she was born of a mountain called Kolāhala (Ib. 36). The king went for hunting in the spring. His wife told him about her period of menstruation. But he did not heed, and went. In the forest he remembered her; sent the semen, which fell out. He sent it with a hawk which fought with another hawk.

75. *Mārk. P.* 23.59.72-73

पिण्डं च मध्यमं तद्वत् यथावदुपभुक्तवान् ।
तञ्चापि ध्यायतः कामं ततः सा तनुमध्यमा ॥

यज्ञे निःश्वसता सद्यस्तद्रूपा मध्यमात् फणात् ।
(आजगम)

Aśvatara is mentioned in the *Mb.*, with Kambala, as 'Serpent' but this account is absent; cf. Ādi. 35.10; Vana 85.76.

76. *Varāha P.* 144.73[ab]
तीर्थानां परमं तीर्थं तवदेहो भवत्वयम् ।

cf. the story of the demon-Karṇāṭa, from whose body the country Karṇāṭa was produced, see "Demons"-'Karṇāṭa'.
Ruru in the *Mb*. Ādi. 5.9, and Anuś. 30.64, is different—a son of Pramati. It is a different tale.

77. *Sk. P.* VII. 1.167.43
मनुष्यास्थि गृहे यत्र अहोरात्रे व्यवस्थितम् ।
तत्रायं भूतनिवहो यथेष्टं विचरिष्यति ॥

Brahmā : Among the Trinity comprising Brahmā, Viṣṇu and Maheśa (Śiva), Brahmā is rather the least regarded as having cardinal importance, though he has been taken to be the creator. However, various aspects of Brahmā's personality are to be discerned from the Purāṇas. He is a creator; he is identified with and has relationship with other gods; and he is also associated with certain rituals. The main aspects of his personality, however, are his association with the cosmic fire-column, and his lust. The latter has two aspects—(i) about his own daughter, which he inherits from the Vedic Prajāpati; and (ii) his lusty and passionate nature at the sight of Pārvatī at the marriage of the latter, and also at the sight of other divine females. Both these traits are only aspects of the creative nature, and his association with the *rajas* principle. A probe into details of these characteristics is presented by the purāṇic accounts at various places.

Iconographical description of Brahmā shows that his image is to be prepared with four heads (one head, the fifth one, was traditionally cut off by Śiva); with a *Kamaṇḍalu* (a water-jar) in hand, seated on a swan, and in certain cases on a lotus. The *Kamaṇḍalu* was to be in his left hand, and the *sruva* (laddle) in the right (indicating the association with sacrificial offerings); he may be shown with a white garment, or wearing a deer-skin. He should have the sacred thread (*yajñopavītam*). To his (back) side a jar of ghee is to be placed and also the four Vedas; to his left side should be Sāvitrī (personification of the Gāyatrī-Sāvitrī mantra);



Brahma

and to his right Sarasvatī. In his front should be placed the sages, in the domain of the "grand-father" (Brahmā), as it were (*Matsya P.* 259.40-45).[1] At another place the same text says that he should be placed in the middle of the blue lotus and should have a white turban; he should have four arms (Ib. 169.10[ab], *puṣkaramadhyasthaḥ sitoṣṇīṣaś caturmukhaḥ*).

Creation : Brahmā is identified with a bull (*Sk. P.* V.3.181.19[ab])[2] like the god Rudra-Śiva. At another place, Brahmā is shown as identifying himself with the rainy season, the clouds, the waters; he causes it to rain on the earth and causes the seeds to grow (Ib. 103.60-61). According to one account Brahmā uttered the mystic syllables *bhūr*, *bhuvar*, *svar*, as he was practising penance. As he heard these syllables, from his mind was born fire, and it fell downwards burning the whole earth; but Brahmā caught that fire with his hands and placed it at one place on the earth. As the hungry fire was denied his food on the earth, he asked Brahmā to give him food. Brahmā offered to him his own flesh, hair, skin, bones and ultimately the whole body. Still the fire (Agni) was not satisfied. Then, angrily, Brahmā divided Agni into two parts; and again into two parts. Thus four Agnis were created. One of these, called '*ukārāgni*' was placed by Brahmā on his one head. This was the fifth head of Brahmā (*Sk. P.* V. 1.4.13-19; 49) (see also under "Fire"). The *Brahmāṇḍa P.* (I. 2.13.22[cd]) identifies Brahmā with the year, calling him Prajāpati.[3] In one account it is stated that Viṣṇu—Vāmana showed his cosmic form to Bali; and from his testicles Prajāpati (=Brahmā) was born (*Vāmana P.* 65.20[cd])[4]. Brahmā is only one aspect of the cosmic principle that gets expressed by itself. In its aspect of Brahmā, he has four faces, his *guṇa* (characteristic principle) is *rajas*, his work is that of creation; and he is described as "lotus-leaf-eyed" (*kamalapatrākṣa*). In its aspect of Kāla, he is the "destroyer-born"(*antakṛdbhava*); his *guṇa* is a mixture of *rajas* and *tamas*, his work is destruction, and his form is like soot (*jātyañjana-prabha*); and in his aspect of Puruṣa he has a thousand heads, his characteristic *guṇa* is *sattva*, his work is being passive (*udāsīna*), and he is "white lotus-eyed" (*puṇḍarīkākṣa*). It is stated that, formerly, Brahmā practised severe penance and asked Śiva to be born as his son. Śiva agreed to this. Śiva was, then, born from the fore-head of Brahmā. As soon as he was born he looked at the face of Brahmā and began

crying, lying flat on his back. As he was crying (√*rud*), he was called Rudra (*Sk. P.* IV. 93.3ff-10). In one place Brahmā is said to have taken shelter in the Śiva-liṅga at Mahākālavana (Ujjayinī), along with Viṣṇu, when two demons ran to kill them (*Sk. P.* V.2.48.2ff; 26)[5]; there they saw the entire universe. At another place, the five forms of Śiva are said to be born of Brahmā; the forms are Īśāna, Aghora, Puruṣa, Vāmadeva and Brahman (*Śiva P.* III. 1.5ff). In a typical creation motif, Brahmā is said to have performed penance; and in that condition all the Vedas with the Vedāṅgas came out from his mouth (*Matsya P.* 3.2ff). From Brahmā (identified with Prajāpati), in his form of a horse, was produced the *Kāśa* grass, when his hair fell on the earth (*Brahmāṇḍa P.* II. 3.11.76-77). According to an account Brahmā was asleep in the great cosmic egg; that was prior to creation. When he woke up he found the world to be a great void. He thought of creation. From the egg came out *tejas*. In the egg proper Brahmā himself got formed. His thick wombal covering (*ulbam*) was the mountain Meru; the *jarāyu* (the outer skin of the embryo) was the mountains; the fluid in the womb was the ocean and thousands of rivers; and his navel-pit became a great lake which became a holy place later, called *Mahatsaraḥ* (*Vāmana P.* Saroma. 22.17-37). According to one account, as he was performing penance, he created various sages from his body (*Śiva P.* II.16.4-6). According to the *Kūrma P.* (I. 2.5ff), when Brahmā got four-heads (by looking in all quarters), he got angry due to some reason (5[d] *Kasmāccit Kāraṇāt*). From his wrath was born Rudra, with three eyes and having a lance in hand. He created all creatures and sages with his *yogavidyā* and the magic power called Vaiṣṇavī (born of Viṣṇu). He created the Brāhmaṇas from his mouth, from his arms the Kṣatriyas, the Vaiśyas from the thighs and the Śūdras from the feet (a typical Puruṣa-myth; cf. *RV* X.90). He practised penance; but nothing was produced; and he got into wrath; due to it were produced tear-drops from his eyes; and his eye-brows got curved, from which was born Mahādeva, the "blue-red" (*nīla-lohita*). In another account it is told that the metre Gāyatrī was produced from Brahmā's skin, Triṣṭubh from his flesh, from muscles came Anuṣṭubh and from his bones came the Jagatī metre. From his membrane came the Paṅkti metre and from his life-breath the Bṛhatī-metre. Sacrificial instruments are said to have been produced from his limbs (*Bhāg. P.* III. 12.40-46).

Heads of Brahmā : Various accounts are to be found as regards the heads of Brahmā. The main strain is that he had formerly five heads, out of which Śiva-Rudra cut one. According to one account, which has been noted above, the fifth head of Brahmā was the *Ukārāgni* (the fire in the form of the letter *U*). According to another one, Brahmā performed penance in the Dharmāraṇya, along with Viṣṇu. His fifth head was a magic-creation and was that of a tiger; it is the head that was cut off by Rudra (*Sk. P.* III. 2.15.45-52).[6] According to one account, as Brahmā took seat on the lotus that came out of the navel of Viṣṇu, he began looking in wonder to all the four quarters; hence his one head developed into four (*Bhāg. P.* III. 8.16).[7] According to another account in the beginning of creation Śiva cut off the fifth head of Brahmā, which showed passion (for his own daughter), and which was like that of a horse (*Sk. P.* V. 3.184.8).[8] The same text mentions that formerly Brahmā had five heads. He spoke a lie (for the lie, cf. the column-accounts further); hence Śiva cut off one of the heads (Ib. 173.3). According to another place in the *Sk. P.* (V. 1.2.6ff-26), when Brahmā was born from the golden cosmic egg, Śiva asked him to create the world with the help of the Vedas, and its ancillaries. Brahmā, being unable to do so, asked Śiva to be his mind-born son, as he was greater than Śiva. The latter was offended at this and said to him that, on some pretext (or with some cause) he would cut the former's head (Ib. 20c *Kasminścit Kāraṇe*). He further admonished Brahmā saying that the latter asked something improbable; and (now that he has asked) he will have a son in Rudra, an aspect of Śiva, who will eclipse Brahmā's lustre. Further on, as Brahmā was performing a sacrifice, and had kindled the fire from his own brilliance, he got perspiration on the forehead; this he tried to wipe off with the help of the kindling stick,[9] whereupon a drop of blood fell into the fire. Thence came out Rudra, the "blue-red one" (*nīla-lohita*), with the consent of Bhava, Śiva. More details about the heads of Brahmā are recorded. The first mouth was endowed with melodious voice and sang the Sāman; the second one chanted the RV; the third one recited the Yajurveda; and the fourth uttered the Atharvaveda. With the fifth mouth he not only recited the Vedas with the ancillaries, but also the lore called *Itihāsa*, with all the mysterious accounts.[10] This fifth head surpassed all. Hence the gods were worried, and asked Śiva for help. The latter went to Brahmā.

Brahmā did not pay heed to Śiva due to his being overpowered by *tamas* (gloom=ignorance). Śiva broke into a loud laughter and severed the fifth head with the nail[11] of his left hand (*Sk. P.* V. 1.2.37-65). Now, Brahmā got infuriated; and collecting the perspiration from his forehead he smote the earth with it; and a warrior was produced from it (see under "Śiva" for further details). According to the *Śiva P.* (III. 8) the fifth head of Brahmā was severed by Bhairava, as he blamed Śiva. The *Brahma P.* (113.3-23) has a variant version in this connection. At the fight between the gods and the Asuras, Brahmā told Nārada that his fifth-head was fierce and that of a donkey. When Brahmā stood in the midst of the army of the gods, his donkey-head cried to the Asuras "O Daityas, why do you run! There should be no fear for you. Come along, I shall eat all the gods in a moment."[12] Hearing this, the gods approached Viṣṇu, who said, "I shall cut this head of Brahmā; but as soon as it is cut, it will destroy the whole moving and stable world. The "three-eyed god" (Śiva) will cut the head of Brahmā and will hold it; there is no doubt about it." Śiva, accordingly cut the head; but none was ready to hold it. So Śiva himself held it. This happened at the holy place on the river Gautamī, which came to be called 'Brahma-tīrtha'; the same was also called Rudra-tīrtha, and also Sūrya-tīrtha. One who sees this gets free from *brahmahatyā* (Ib. *Vāmana P.* 2.18ff. refers to the cutting of the fifth head of Brahmā by Śiva after a dispute).

Brahmā and the Fiery Cosmic column : The motif occurs at various places, and the main point is the fight for supremacy between Brahmā and Viṣṇu, and the erruption of a huge column of light in the ocean as they fight. Then there is a contest as to the knowledge of the bottom and top of this column (which is, in essence, an aspect of the *jyotirliṅga* of Śiva). The *Skanda P.* (III. 1.14.25ff) has it that Brahmā lied that he saw the beginning (bottom, *ādiḥ*) of this column. When Śiva nailed this lie, he cursed Brahmā for it saying "Nowhere shall there be worship of yours, O Brahman !" (Ib. 40, *pūjā na te bhūyāt loke sarvatra sarvadā*). When Brahmā pleaded forgiveness, Śiva said that the former would be worshipped in the Śrauta (Vedic sacrificial rites) and also in the Smārta (house-hold daily and others, laid down by the Smṛtis) rites; but his idols will not be worshipped (Ib. 46).[13] He is said to have performed sacrificial rites at the place called Gandhamādana. The place, where,

at Gandhamādana, Brahmā performed sacrifices, is named Brahma-kuṇḍa; and it is said that, one who smears the ashes from this *Kuṇḍa* on his forehead, goes to achieve release from worldly life (Ib.54; see also *Sk P.* I. 3(b). 10.3ff).

An interesting story is told about Brahmā losing worship due to falsehood and treachery; and the tale is tinged with sexual relationship. According to the tale (*Sk. P.* VI. 192.44ff) Brahmā was performing a sacrifice at Hāṭakeśvara. He asked Nārada to bring Sāvitrī for the same. The latter, interested in inciting people, told him that she would be late. So Brahmā married the daughter of a cowherd; she was Gāyatrī, whom Indra brought. So, learning it later, Sāvitrī cursed Brahmā that he would not be worshipped for this fraud and haste; that those who would worship him would be devoid of wealth. But Gāyatrī made the curse mild by saying that at the places of Brahmā, without Brahmā being worshipped no worship would be complete (also *Sk. P.* VI. 181.31ff; see under "Savitrī"; "Gāyatrī", "Indra"). At another place Brahmā is said to have lost worship, as he was cursed by his sons (probably due to his desire for his own daughter); hence the wise do not worship him (*Brahmavai P.*, Brahmakhaṇḍa 12.6).

According to another account, Brahmā took the form of a swan to find out the bottom of the liṅga, as he thought that the bird's capacity for distinguishing water from milk is known (*Śiva P.* II. 15.10ff). According to a variant noted in the same text, Viṣṇu and Brahmā fought with one another fiercely with the Māheśvara and the Pāśupata missiles respectively. Śiva learnt this, and stood in between them in the form of a huge column, the end and bottom of which they both started to find. Viṣṇu returned with no information; but Brahmā saw a mysterious Ketakī-flower, and made it a false witness for asserting that he saw the end of the said column. Śiva, now, got angry with the flower; and he created Bhairava from his eye-brows, and asked him to punish Brahmā. Bhairava took Brahmā by the hair and was about to cut his head, when the latter fell at the feet of Śiva. At the request of Viṣṇu, he was released; but got a curse from Śiva—"As you have been deceitful, (*śaṭhaḥ*) no idol of yours shall be installed at festivals; but at Vedic sacrifices and the Gṛhya rites you will be the chief god. Moreover, without you, these rites will be devoid of any fruit" (*Śiva P. Vidyeśvara samhitā*, 7.9ff).

The account gets fused into the motif of the fifth head at the *Brahma P.* (135.2ff-11). In this competition between Viṣṇu and himself, Brahmā thought, 'how could I speak a lie, that I have seen the beginning and the end of the column! Hence I shall assume a fifth mouth, of the shape of a donkey; and with that I shall speak the lie.'

The episode of the fiery *liṅga* (the cosmic fire-column) shows changes, where the motif gives place to an actual *liṅga* (the male organ) of Śiva. Once Śiva's *liṅga* fell in the Dāruvana (see under "Śiva" for details). This *liṅga* grew speedily; (here the original motif of "Search" steps in). Now Brahmā was curious to know the top of the *liṅga*; and he ascended it. He could not do it. While climbing down, he saw Surabhi (the divine cow)[14] standing in the shade of the Ketakī-tree, on the summit of the mountain Meru. She suggested to him that he should speak a lie to the gods that he saw the top of the *liṅga*, which Brahmā did; and produced Surabhi and the Ketakī as witnesses. At that moment a voice from the sky cursed Brahmā, Surabhi and Ketakī, that they would not be apt to be worshipped (*Sk. P.*I. 1.6. 25-65).

Brahmā, the bisexual, incestuous : An important aspect of Brahmā's character is bi-sexuality, which he has inherited from the Vedic ritual tradition,[15] and is seen in Śiva (in his aspect of Ardhanārīśvara). It is said that, Prajāpatī (Brahmā) desired to have creation from the normal sex-act (*Śiva P.* VII. 1.17[cd]-*maithuna-prabhavām sṛṣṭim*)—So, he became a woman in one half of his body, and a man in the other half. The woman was Śatarūpā (which is elsewhere the symbol for the earth); and the man was Virāj; this Virāj himself is the Svāyambhuva Manu. From Manu (Virāj) and Śatarūpā came the further creation (Ib. 2ff; the same account occurs at Ib. II. 16.10f; also *Brahmā P.* 1.52). The motif subtly revolves on suggested incest, at another place. According to it there were nintysix Brahmās before Brahmā, that was born from the navel-lotus of Viṣṇu. Once Indra requested him to help him in disturbing the penance of the *yogins*. Brahmā accepted, and produced a beautiful woman. But, now he got passionate as he beheld her. As he was desirous of touching her, the other ladies, the nymphs, went away, after circumambulating and bowing to him. As she (his daughter) also began circumambulating him, Brahmā looked at her as she moved.

So he got four heads. The girl, now, transformed herself into a bird and flew to the skies.[16] Brahmā followed her as a bird. Now, the girl sought the help of the "mountain of the sun-rise" (*aruṇācala*). It so happened that from the *liṅga* already established there stood up a hunter, who was none else than Śiva, ready to shoot him. Brahmā, afraid, requested Śiva to withhold his dart, or create another Brahmā. Śiva told Brahmā to worship Aruṇācala (*Sk P*. I. 3.5.49-62). According to the *Brahmavai P.* (Śrīkṛṣṇakhaṇḍa 35.41-101), Brahmā gave Kāma five missiles, after Kṛṣṇa created the latter. The arrows were named *mohana* (intoxicant), *samudvega* (excitement), *bīja-stambha-karaṇa* (stopping the seed), *unmatta-bīja* (the maddening seed) and *śaśvaccetanāhāraka* (always usurping the senses). But, Kāma used them on Brahmā himself, and the latter ran after his own daughter. The sages and the sons of Brahmā dissuaded him and ultimately killed him. On seeing him killed, his daughter wept, and, leaving her body by the help of *yoga* got merged with her father, Brahmā. But, Nārāyaṇa brought both to life and ordained that the daughter should be Rati the wife of Kāma. According to another account from the same *Purāṇa* (Ib. 33.35ff) the divine prostitute Mohinī asked Brahmā to sexually gratify her, but he refused. Mohinī retorted by saying that he had desire for his own daughter; how would he censure her, now, for her desire for him ? She cursed him that he would never be worshipped, except on the day of *Saṅkrānti* in the month of Māgha (Ib. 39-40). In the same *Purāṇa* it is mentioned (Ib. 35.11-12) that Brahmā had sexual union with Vāgīśvarī, who was born out of the mouth of the god Nārāyaṇa Viṣṇu. After enjoying her for many years, he told her to seek another mate, as he was now old and had no sexual desire left, nor was he free to have sex with a prostitute (Ib. 16-17); at the *Liṅga P.* (II. 25.67f.) Vāgīśvarī is the personification of the fire-altar, her husband being Vāgīśvara.

The former account has two aspects knitted together—(i) the account of Brahmā's desire for his daughter and (ii) Rudra-Śiva's wrath for Brahmā. Now, the second motif gives rise to the famous account of the destruction of the sacrifice of Dakṣa by Rudra-Śiva; for Dakṣa is none else than Prajāpati, and Brahmā is the Purāṇic aspect of the Vedic Prajāpati. The first part of the motif *i.e.* of 'passion for daughter' which generates the Brahmā-Śiva rivalry goes into the second

part of the motif, where the basis is shifted; but Brahmā, now, has passion for the wife of Rudra, his ancient mythical rival. The theatre of the passions is the marriage of Pārvatī and Śiva. Brahmā, attending the marriage, gets into passion on seeing Pārvatī and his semen falls out. Śiva gets angry and asks him to touch his head in shame. As he does so, Śiva stands on his head. He asks Brahmā to perform penance in deep meditation. The place where this happened became famous as 'Rudraśiras' (*Sk. P.* VI. 77.44-50).[17] According to another account (*Vāmana P. Saro.* 28.3ff) as soon as Brahmā started creation, he produced a lovely girl, and invited her for intercourse. Due to this sin, one of his heads got severed (*śiro aśīryata*) of itself. So, he went to 'Sthāṇu-tīrtha' and established a Śiva-liṅga having four faces on the northern bank of the Sarasvatī.[18] Śiva advises Brahmā to establish his *liṅgas*, whereby he would be free from his sin (Ib. 18.21). Brahmā established the following *liṅgas* near his hermitage—near Brahmasaras, near Brahmavadana, to the eastern side, and on the bank of the Sarasvatī, in the Kṛta, Tretā, Dvāpara and the Kali ages respectively (Ib. 28.37-39). In a variant of the same account, when Brahmā's semen falls at the sight of Pārvatī at the latter's marriage, he wants to destroy it (by his feet); but Śiva prohibits him; and from it the Vālakhilyas (the thumb-kin sages)—88000 in number—get born (*Vāmana P.* 27.57ff).[19] The *Brahmāṇḍa P.* (II. 3.1.19ff) says that Brahmā took the form of Varuṇa, and offered his semen in the fire; also that his semen fell down at the sight of the divine ladies; he caught it by the hand and placed in the laddle. When offered, from it came out many sages, and from his nose came out the two Aśvins, from the pores of his body other sages and others from his perspiration. (See note below. This account follows *Mb.*). The *Matsya P.* (194.6ff) has the same account. *Śiva P.* (II. 49.5ff) also has the same account. Brahmā tried to destroy the semen with his feet; and from it the Vālakhilyas were produced. The same text states at another place (II. 19.17-20) that, having seen the feet of Pārvatī at her marriage, Brahmā wanted to see her face, which was covered. So he put into the fire wet fire-sticks and ghee; there arose smoke all about the place. When Śiva closed his eyes to save them from the smoke entering them, Brahmā lifted the veil from the face of Pārvatī. And, as he looked at her passionately, his semen fell in four drops.[20] But, Śiva knew the trick (what follows is the same

as noted earlier, *Sk. P.* VI. 77.44-50) and Śiva asked Brahmā to put his hands on his head (in a bowing posture). As he did this, he mounted his head. Thus Brahmā became known as Rudraśiras.[21] From the four drops of semen that fell on the earth, four clouds were created—Samvartaka, Āvarta, Puṣkara and Droṇa.[22] Then Śiva was requested by Brahmā to reside in the sacrificial altar permanently; and Śiva agreed (*Śiva P.* II. 20.7-22).

At another place in the *Sk. P.* (III. 1.40.6ff) the account develops into a star-myth (and follows the Vedic ritual-text tradition). Here the daughter is speech (Vāk), who, in turn, takes the form of a doe and Brahmā that of a stag. As all gods are ashamed, Śiva, taking the form of a hunter, shoots at the deer Brahmā (called Prajāpati here), who falls down; and now, from the body of the stag, darts out a lustrous flame; it gets established in the sky in the form of the constellation Mṛgaśīrṣa; Śiva follows him and becomes the constellation called Ārdrā.[23]

At the *Śiva P.* (II. 1.10-18) these accounts are fused together; and the one with the incestuous note glides into the one of Pārvatī's marriage. Brahmā got passionate on seeing his own daughter who is called Sandhyā (the twilight, showing the Vedic trend). Śiva, called here Mahāyogī, condemned him. Hence Brahmā nursed a sense of rivalry for him. Viṣṇu, however, corrected him; and he left rivalry for Śiva but not his intention. He caused her (his daughter) to be born of his own son, Dakṣa and his wife Asiknī. This he did to allure Śiva (and thus turn the sides on Śiva). She became known as Umā, and, performing penance, became his wife. The passion and illicit desire of Brahmā form the motif of yet another account. According to it a sage named Śantanu had a chaste wife named Amoghā. Once Brahmā went to the hermitage of Śantanu; but the latter was absent. Brahmā glanced at Amoghā and was fascinated by her beauty. At the height of passion he let out his semen, which fell on the cot on which he was sitting. He left the place. When Śantanu returned and saw the semen he recognized it to be that of Brahmā, and asked his wife to take it into her womb. Amoghā licked and drank the semen; but, being unable to bear the foetus she told her husband that she would leave it. Getting permission from her husband, she dropped it in the water. From it came out a

handsome person, with blue cloak and helmet on his head, wearing a garland of jewels. He was called Tīrtharāja 'The lord of the holy places', and is said to be present in all holy water-places. (*Padma P.* Sṛṣṭikhaṇḍa 52.20-31).

Places dedicated to Brahmā : It has been noted above, how the idols of Brahmā or the places sacred to him were not to be expected due to the curse he got. This would mean only that, socially, Brahmā-worship was out of use (except for a few places like Kumbhakoṇam, or Puṣkara where there obtains a temple of Brahmā which, obviously came to be constructed at a later period). It is in line with this fact that Brahmā is represented as saying, "Well ! All gods have holy places dedicated to them, except me; hence I should establish a *tīrtha* on my name" (*Sk. P.* VI. 40.4).[24] Thinking this he chopped off a stone from his seat and placed it at Camatkārapura, in Hāṭakeśvara (*Ibid*).[25] According to an account (*Sk. P.* V. 190.14ff) Brahmā performed a sacrifice at Hāṭakeśvara for five days. Then he said to the Brāhmaṇas that the holy place, Puṣkara, would arrive and stay at Hāṭakeśvara during Kārttika bright—11th to the 15th. The inhabitants established the image of Brahmā there. Brahmā advised them to perform *japa*, and recite the *mantra* and perform *aghamarṣa* ("wiping off the sin") standing in water before his image. With this and with the performance of the four "pressings" (of Soma) one would attain the region of Brahmā (Ib. 22-23). When the gods advised Brahmā to take the *avabhṛtha* bath (*i.e.* which is to mark the completion of a sacrifice) he said, nobody would be able to see him when he goes into the water. So he told Indra to mount his elephant and, holding a bamboo in his hands, put the skin of the black antelope[26] on the upper end of it; and at the time of bath he should throw it into the water, so that people would know that it is the time for bath (28-43). Thus the people who took bath at this time would have taken bath with Brahmā. Every year, on this particular day (Kārttika *śuddha* 15th-full-moon day), the king should perform what Indra did. He and those who take bath would be free from the yearly sin.

At another place the same text states that the sage Mārkaṇḍeya established Brahmā in the Hāṭakeśvara *kṣetra*; and there is also a festive religious gathering (*yātrā*) in adoration of Brahmā on the bright fifth of Jyeṣṭha, when it is associated with the Jyeṣṭhā constellation

(Ib. VI. 20.60). The *Padma P.* (Sṛṣṭi 17.234-248) mentions a festival in honour of Brahmā in the month of Kārttika. This is said to be a chariot-fair. On this day, which is the full-moon-day of Kārttika, the idol of Brahmā, along with Sāvitrī is said to be taken in procession in a chariot through streets, at the beats of drums and notes of music, after giving it regular bath. The whole city should get the festive bath. The chariot is to be drawn by devotees, but not by a Śūdra. On the chariot none, except the *bhojaka* (the priest; actually the term indicates a sun-wor shipper, see under "Bhojaka"), sits, whose seat is on the left side of the idol. In front of the idol of Brahmā is to be placed a lotus. A great feast follows, wherein Brāhmaṇas are fed.[27] Brahmā is said to be the son of Śāṇḍilī (Ib. 237[d] *śāṇḍileyam prapūjya ca*; also 238[cd] *rathāgre śāṇḍilīputram pūjayitvā vidhānataḥ*). The idol of Brahmā and Sāvitrī are mentioned to be worshipped, being placed on a pair of jars on the full-moon-day of the month of Jyeṣṭha. The idol of Brahmā is to be in gold and that of Sāvitrī in sugar. Brahmā should be placed in a lotus-socket. They may be made of jaggery (*guḍamayī*). Starting from Jyeṣṭha, on every full-moon-day this worship is enjoined. At the end of twelve months a bed is to be donated to a brāhmaṇa who is a worshipper of Brahmā (Viriñci) placing on it the golden idol of Brahmā and the silver one of Sāvitrī (Ib. 7.13-23).[28] In Prabhāsa, to the West of the river Ṛṣitoyā and to the north-east of Sthalakeśvara, is mentioned the place of Brahmā. At a place called Unnatasthāna, he is shown as young, in contrast to all places where he is shown as old. (*Sk. P.* VII. 1.321.5-16; for the Gāyatrī-*mantra* of Brahmā—see under "Gāyatrī"), Brahmā is said to be the father of Pārvāti whom he gave to Śiva (*Varāha P.* 21.4ff). According to *Sk. P.* (II. 2.23.9-14) the heaven of Brahmā is Satyaloka, where he stays with his mind fixed on music, with Sarasvatī and Śāradā on either side fanning him gently.

An auspicious mark is termed 'Brahmā' (*Kūrma P.* I. 2.105); and one of the *āśrama-s* (stages in life) is termed Brahmā, with Hara and Vaiṣṇava (Ib. 98).

1. *Matsya P.* 259.40

ब्रह्मा कमण्डलुधरः कर्तव्यः स चतुर्मुखः ।
हंसारूढः क्वचित्कार्यः क्वचिच्च कमलासनः ॥

Ibid., 259.41

कमण्डलुं वामकरे स्रुवं हस्ते तु दक्षिणे ।

Ibid., 259.44-45

आज्यस्थालीं न्यसेत्पार्श्वे वेदांश्च चतुरो पुनः ।
वामपार्श्वेऽस्य सावित्रीं दक्षिणे च सरस्वतीम् ।।

अग्रे च ऋषयः तद्वत् कार्याः पैतामहे पदे ।।

2. *Sk. P.* V. 3.181.19

   वृषो हि भगवान् ब्रह्मा वृषरूपी महेश्वरः ।

3. *Brahmāṇḍa P.* I. 2.13.22[cd]

   प्रजापतिः स्मृतो यस्तु स तु संवत्सरो मतः ।

   The idea is Vedic cf. *Śat. Br.* XI. 1.6.1,2; *Vāj. Sam.* IX. 20 for the various names of Prajāpati.

4. *Vāmana P.* 65.20[cd]

   वृषणाभ्यां प्रजापतिः ।
   This speaks of his creative aspects.

5. *Sk. P.* V. 2.48.26[cd]

   तौ देवौ तेन लिंगेन जठरे संनिवेशितौ ।

6. *Sk. P.* III. 2.15.51[cd]-52[ab]

   मायया तु कृतं शीर्षं पञ्चमं शार्दुलस्य तु ।
   धर्मारण्ये कृतं रम्यं हरेण च्छेदितं पुरा ।

   The account comes in the context of Viṣṇu-Brahmā dispute at the fiery column, recorded further.

7. *Bhāg. P.* III. 8.16.

   परिक्रमन् व्योम्नि विवृत्तनेत्रश्चत्वारि लेभेऽनुदिशं मुखानि ।

8. *Sk. P.* V. 3.184.8

   आदिसर्गे पुरा शंभुः ब्राह्मणः परमेष्ठिनः ।
   विकारं पञ्चमं दृष्ट्वा शिरोऽश्वमुखसन्निभम् ।।

   (चकर्त)

The horse-head is probably, an extension of the horse=Prajāpati motif from the Veda; cf. *Śat. Br.* VII. 3.2.14-16, where it is said that Prajāpati took the form of a white horse; in ritual a white horse figures as Prajāpati.

9. In another account, it is the blade of the sacred grass; see under "Birth"-'unusual', "Body"-'birth'.

10. *Sk. P.* V. 1.2.39

सांगोपांगेतिहासांश्च सरहस्यान्ससंग्रहान् ।

11. This indicates less importance to the finer arts than the Vedas.

12. *Brahma P.* 113.3-4

मदीयं पञ्चमं वक्त्रं गर्दभाकृति भीषणम् ।
तद्वक्त्रं देवसैन्येषु मयि तिष्ठत्युवाच ह ॥

हे दैत्याः किं पलायन्ते न भयं वोऽस्तु सत्वरम् ।

आगच्छन्तु सुरान्सर्वान् भक्षयिष्ये क्षणादिति ॥

This Purāṇa, further also speaks of the donkey-head of Brahmā; but the context is that of a dispute about the fire-column; see further.

13. *Sk. P.* III. 1.14.46

तेन श्रौतेषु ते ब्रह्मन् स्मार्तेष्वपि च कर्मसु ।
पूजा भविष्यति सदा न पूजा प्रतिमासु ते ॥

Actually, there are certain, though very few, temples of Brahmā. One such is at Kumbhakoṇam in South India. Another one is at Puṣkara, in Rajasthan which has the holy lake.

14. Said to be born from the mouth of Brahmā, when he drank Soma; see under "Body"-'birth'.

15. Prajāpati, personification of the Vedic sacrifice is bi-sexual. On this point — see Dange Sadashiv A., *Sexual Symbolism from the Vedic Ritual*, Delhi, 1979, P. 55ff.

16. The source of the myth is Vedic *RV.* X. 61.6ff; X. 11.5; and the *Ai. Br.* III. 33 etc. She runs as a female stag. He also becomes a stag, and Rudra shoots an arrow at him.

17. At *Sk. P.* V. 3.204.6-7 the motif is slightly referred to. Śiva curses Brahmā that Vedas etc. will be lost to him. So he performs penance at the Narmadā and propitiates Śiva.

18. *Mb.* Vana, 83.22 mentions a स्थाणुस्थान. On the eastern bank of the Sarasvatī also there is स्थाणुतीर्थ, according to *Mb.* Śalya, 42.4-7. There is also a Sthāṇuvaṭa in Kurukṣetra, Vana, 83.178-179. At present, there is Sthāṇeś-vara, a railway-station there,—which is a corrupt form of Sthāṇu-īśvara > Sthaṇvīśvara.

19. This detail of Brahmā's semen at the marriage of Pārvatī is absent in *Mb.*; but he is said to offer his semen at the sacrifice of Paśupati, who assumes the form of Varuṇa; from it the Prajāpatis were born. Anuś. 85.99-102. The semen dropped out on seeing the wives of the gods, and daughters and other women. The Vālakhilyas are not associated with semen etc. in *Mb.* or earlier at the *Suparṇādhyāya.*

20. *Śiva P.* II. 19.28

रेतः प्रचस्कन्द ततः तद्वीक्षणाद् द्रुतम् ।
चतुर्बिन्दुमि तं भूमौ तुषारपयसन्निभम् ॥

21. Śiva cursed Brahmā to roam in the world of the humans, as he acted like a human, he became Yājñavalkya. cf. *Sk. P.* VI. 129.13; see under "Sages", Yājñavalkya.

22. Ib. 20.22

चतुर्बिन्दुमितं रेतः पतितं यत्क्षितौ तव ।
तान्मितास्तोयदा व्योम्नि भवेयुः प्रलयंकराः ॥

23. *Sk. P.* III. 1.40.14

आर्द्रानक्षत्ररूपी सन् हरोऽप्यनुजगाम तम् ।
पीडयन्मृगशीर्षाख्यं नक्षत्रं ब्रह्मरूपिणम् ॥

24. *Sk. P.* VI. 40.4

सर्वेषामेव देवानां सन्ति तीर्थानि भूतले ।
मुक्त्वा मां तन्मया कार्यं तीर्थमेकं धरातले ॥

25. According to *Mb.* Sabhā 28ᵇ 3-5 Hāṭaka is near the lake Mānasa in the northern region in the Himālayas; cf. 5

सरो मानसमासाद्य हाटकानभितः प्रभुः ।

Hāṭakeśvara is said to be in Saurāṣṭra at the *Sk. P.*—Prabhāṣa Khaṇḍa.

26. Mark the identification of Brahmā and the black antelope skin; the Vedic Prajāpati—(black) antelope in the story of Rudra shooting Prajāpati.

27. *Padma P.* Sṛṣṭikhaṇḍa-17.234^{cd}-236

कार्त्तिके मासि देवस्य रथयात्रा प्रकीर्तिता ।।
यां कृत्वा मानवा भक्त्या ते यान्ति ब्रह्मलोकताम् ।

कार्त्तिके मासि राजेन्द्र पौर्णमास्यां चतुर्मुखम् ।।

मार्गेण ब्रह्मणा सार्धं सावित्र्या च परंतप ।
भ्रामयेन्नगरं सर्वं नानावाद्यैः समन्वितम् ।।

28. *Padma P.* Sṛṣṭi, 7.13

तस्मादुपरि ब्रह्मणं सौवर्णं पद्मकोटरे ।

ıbid., 7.23

शय्यां दद्याद्विरिञ्चाय सर्वोपस्करसंयुताम् ।
ब्रह्माणं काञ्चनं कृत्वा सावित्रीं राजतीं तथा ।।

Brahmacārin (baṭu) : The usual dress of a *baṭu* is seen from the appearance of Śiva in the guise of a *brahmacārin*.[1] He had a staff, a *chhatra* (umbrella), wearing a bright cloth, had an auspicious mark on his forehead; in the hand he had a rosary of crystal-beads, and had a *Śālagrāma* (a kind of holy stone; see "Śalagrāma") in his neck. At the *Brahma P.* (36.29f) Śiva is shown as a child having five tufts on his head (Ib. V. 29, *śiśum pañcaśikham sthitam*). The importance of a *baṭu* can be seen from the following accounts from the *Śiva P.* (IV. 13.69-75). Śiva had given a banner to king Bhadra and had told him that it would fall, after being hoisted in the morning, only in the evening after the Brāhmaṇas took their meals (in the day). Once, it so happened that a *baṭu* was fed even before the Brāhmaṇas and the banner fell down even before evening and prior to the brāhmaṇas had taken their meals. Since the *baṭu* who was believed to be the Caṇḍīputra, was fed, Śiva was happy; and hence the banner fell down. Hence, it is said that the *baṭus* are great. (Ib. 74 *tasmācca baṭukā śreṣṭhāḥ--*). It is their privilege to remove the worship-material (after the worship) first; for this is never the authority of others (Ib. 75). Earlier it is said that even if a *baṭu* is inauspicious he should not be kept away. He has a special importance at Vedic rites (*prājāpatye*), or meals, and at the rites for Śiva and Pārvatī (Ib. 60-61).

1. *Śiva P.* III. 35.20
दण्डी छत्री दिव्यवासा बिभ्रत्तिलकमुज्ज्वलम् ।
करे स्फटिकमालां च शालग्रामं गले दधत् ॥
Śālagrāma is a stone representing Viṣṇu, as a *liṅga* for Śiva.

Brahmahatyā : This is the female personification of the sin of killing a brāhmaṇa. She is described as wearing-black garments, very fierce, and having reddish (tawny) hair, roaring and releasing loud laughter liable to cause the two worlds to tremble (*Sk. P.* II. 1.14.16).[1] The same is said in the motif of Indra killing the son of Tvaṣṭṛ, which occurs at the *Brahmavai P.* (Śrīkṛṣṇakhaṇḍa 47.53ff), where Brahmahatyā is said to be wearing a red cloak and also assuming the form of an old woman. Her throat, lips and palate are said to be dry, her teeth are as long as a chariot-pole and she has a long sword in hand; her height is equal to seven palm trees.[2] At another place, when running to grasp Indra who committed the sin of killing Viśvarūpa (the son of Tvaṣṭṛ), she is described as having three heads and smoky hands. (*Sk. P.* I.1.14.14^{cd} *triśirā dhūmrahastā*). She became as if Indra's shadow (and would not leave him; Ib. 16). Bṛhaspati is said to have divided Brahmahatyā in four parts and distributed it among Earth, Trees, Water and Women (Ib. 16. 20ff).[3] The *P.* further says that when Indra killed Vṛtra (born after Viśvarūpa, from the offering of Soma in the fire-altar, according to the Vedic tradition),[4] he fell in the place called 'Antarvedī' ("the inner altar") which is the portion at Prayāga in between the Gaṅgā and Yamunā at confluence. That is exactly the place where Brahmahatyā also fell, in a portion of it. This was designated as Malabhūmi ("The place of dirt").[5] Brahmahatyā followed even Śiva, but in a unique way. This was when he severed the fifth head of Brahmā (see under "Brahmā"). She entered the body of Śiva. Hence he went to the Yamunā for a bath. After his bath, she dried up; and then he came to Plakṣajā (=the river Sarasvatī).[6] According to the *Sk. P.* (IV. 31.54-56) Śiva produced Brahmahatyā after he produced Bhairava whose head was severed by her. In addition to what has been noted above regarding her dress and appearance, she is described here as having one foot stretched to the skies, drinking blood, having the scissors and a pot-sherd in either hand, the yellow and fierce pupils of her eyes rolling[7], and roaring louder

causing fear even in the mind of Bhairava. Śiva asks her to go anywhere, except Vārāṇasī. According to the *Kūrma P.* which gives about the same account, Brahmahatyā followed Bhairava everywhere; but ultimately he came to Vārāṇasī. And, at that moment Brahmahatyā fell and entered pātāla (cf. also *Kūrma P.* II. 31.69-102).

Even Rāma was not spared by the Brahmahatyā, as he killed Rāvaṇa. So he established a Śiva-liṅga to remove the same. There, hence, is the *tīrtha* named "The releaser from Brahmahatyā" (*brahmahatyā-vimocana*). Anybody who takes bath here is said to get free form Brahmahatyā. It is also said that Rāvaṇa stays there in a shadowfrom.[8] There is also an opening for the Nāga-region under-ground wherein Rāma is said to have pushed the Brahmahatyā caused by the killing of Rāvaṇa. He also established the Bhairava in a pandal built above the hole. Being afraid of and controlled by the order of Bhairava, Brahmahatyā does not get out of the hole (*Sk. P.* III. 1.47.45-50).

When Balarāma killed the Sūta (who did not pay respect to him; see under "Balarāma"), he was possessed by the Brahmahatyā, which showed a different characteristic. The body of Balarāma began to smell of iron (*Mārk. P.* 6.29ff; 33 *gandho lohasyevāsukhāvahaḥ*). The smell of iron is associated with the body of Janamejaya, the son of Parīkṣit, when he killed the son of Gārgya. This smell was later removed when he performed the Horse-sacrifice (*Brahmāṇḍa P.* II. 3.68. 22). The same account occurs at the *Brahma P.*[9] (12.11-15). A place called Nandīkeśvara on the bank of the Narmadā is said to drive away the Brahmahatyā. But the account is associated not with any human being killing a brāhmaṇa, but with a cow who kills a brāhmaṇa's son and thus incurs the sin. As soon as she killed him, her original white colour turned black due to Brahmahatyā. Then she plunged into the water of the Narmadā and took a dip thrice. She got her original colour (*Śiva P.* IV. 6.49-50).[10] King Mitrasaha (also known as Kalmāṣapāda), was cursed by Vasiṣṭha to be a demon; so he killed a brāhmaṇa and incurred *Brahmahatyā*. She followed him everywhere. Ultimately, being advised by Gautama, he went to Gokarṇa (on the Western coast); and there he became free from her (Ib.-10.1-49). According to the *Varāha P.* (163.5) the symbol of a person possessed by

Brahmahatyā was flood oozing from his hand. When the person took bath at the Vaikuṇṭha *tīrtha* at Mathurā, he was free (cf. the episode of Brahmā's skull sticking to Śiva's hand; see under "Brahmā" "Śiva").

1. *Sk. P.* II. 1.14.16

   नीलवस्त्रधरा भीमा भृशं रक्तशिरोरुहा ।
   गर्जन्ती साट्टहासं सा कम्पयन्ती च रोदसी ।।

   cf. *Sk. P.* VII. 1.224.3

   ब्रह्महत्या हि दुष्प्रेक्ष्या विवर्णजननी मम ।
   दुर्गंधचारिणी चैव सर्वतेजोविनाशिनी ।।

2. *Brahmavai P.*, Śrīkṛṣṇa, 47.53-54

   ब्रह्महत्या शुनासीरं दुद्राव हतचेतनम् ।
   रक्तवस्त्रपरीधाना वृद्धस्त्रीवेषधारिणी ।।

   सप्ततालप्रमाणा सा शुष्ककण्ठोष्ठतालुका ।
   ईषाप्रमाणदशना महाभीतं चकार तम् ।।

3. In the form of dirt of these.

4. see "Birth"-'unusual'; also "Body"-'birth'.

5. On the analogy of the *utkara* at the sacrifice, where residue is thrown.

6. At *Mb.* Ādi. 169.20-21, this Sarasvatī is said to be one of the 7 streams of the Gaṅgā; see also Śalya 54.11.

7. *Sk. P.* IV. 31.55^{cd}-56^{ab}

   अन्तरिक्षैकपादाग्रां पिबन्तीं रुधिरं बहु ।।
   स्फुरत्पिङ्गोग्रतारकां कर्त्रीकर्परहस्ताग्राम् ।

8. *Sk. P.* III. 1.47.46^{cd}

   दृश्यते रावणोऽद्यापि छायारूपेण तत्र वै ।।

9. *Brahma P.* 12.12

   स लोहगंधी राजर्षिः परिधावन् इतस्ततः ।

   etc. and after the Horse-sacrifice.

   Ibid., 12.15^{ab}

   स लोहगन्धो व्यनशत् तस्यावभृथमेत्य ह ।।

10. *Śiva P.* IV. 6.49[ab]
श्वेतवर्णा तदा सा गौः द्रुतं श्यामा व्यदृश्यत ।।
and further Ibid., 6.52[ab]
सन्निमज्य त्रिवारं तु श्वेतत्वचं गता हि सा ।

Brahman : This principle has given rise to a number of annotations;[1] but in the Purāṇas it has lost its previous fervour. In the *Agni P.* (1.8ff) Brahman is divided in two types—(i) *para* and (ii) *apara*. The former comprises the *brahma-vidyā* and the *Agni P.*; the latter is the four Vedas.

1. For a brief survey see Dange, Sadashiv A. "Aspects of Ultimate Reality and Meaning from the *Ṛgveda*", *Jnl. of Ultimate Reality*, Ontario, II-i.

2. *Agni. P.* 1.13[cd]
ब्रह्माऽऽग्नेयं पुराणं यत्सर्वं सर्वस्य कारणम् ।।

Brāhmaṇa : The Purāṇas have laudatory as well as derogatory opinions about the Brāhmaṇas. They are said to be controlled by *brahman*-power.[1] The Brāhmaṇas are said to be the divine people (*siddhāḥ*) that roam on the earth. Even the gods, and the manes also, reside in the Brāhmaṇa. Hence the Brāhmaṇa burns those who do not worship him; hence it is the duty of men that they should worship a brāhmaṇa guest when he comes (*Brahmāṇḍa P.* I. 3.15.7ff.15[2]; cf. also *Vāmana P.* Sarom. 18.34). Because the gods that enjoy the sacrifices and the sacrifices that are extolled in the Vedas are dependent upon the Brāhmaṇas, all gods including Indra depend upon the Brāhmaṇas (*Sk. P.* IV. 65.49-50). It is said that the King is the tree, and the Brāhmaṇas are its roots (*Sk. P.* V. 3.133.27 *rājā vṛkṣo brāhmaṇās tasya mūlam*). At another place in the *Sk. P.* (V. 174.74), the Brāhmaṇas are equated with the Kings, cows and the planets in giving boons when propitiated, and destroying if otherwise.[3] (cf. also *Matsya P.* 92.79).

Body : The body-parts of the Brāhmaṇa are said to be divine. The *Garuḍa P.* (I. 97.10[cd]) says that in the right ear of the Brāhmaṇa stay the gods Agni and others.[4] At the ritual of the manes it is enjoined that, Agni, Soma and Yama are to be propitiated with offerings; and,

if the fire be not available for offering into, the oblation may be placed on the hand of a *Brāhmaṇa* or even in water (*Matsya P.* 15.31).[5] The *Sk. P.* (II. 5.15.3ff) says that the mouth of the Brāhmaṇa is the fire;[6] even that the mouth of the Brāhmaṇa is more auspicious than the fire (Ib. 12, *na tathā havyavāhanaḥ*); whatever is offered into the mouth of a brāhmaṇa becomes a crorefold; for the mouth of the gods named 'Agni' is not free, as it is controlled by the Brāhmaṇa (Ib. 13 *agnyākhyam brāhmaṇādhīnam*). When the Brāhmaṇas are worshipped, Janārdana (Viṣṇu) is worshipped The Brāhmaṇa either wise or unwise is not to be insulted; for he is the divine body of Viṣṇu. (*Vāmana P.* 68.7-9).[7] At the ritual of the manes (*śrāddha*), it is ordained that the thumb of the Brāhmaṇa should be thrust into the ball of rice, addressing the ball (=the body of the deceased), "your receptacle is the earth; your cover is heaven; in the Brāhmaṇa's mouth that dies not, I offer nectar" (*Agni P.* 117.20; also 163.12^{ab})[8]. It is said that the sentient principle (*caitanya*) of Śiva enters the Brāhmaṇa who is consecrated (*dīkṣita*); hence one should not tease or censure him, nor speak derogatory words (*aślīlam*) about him (*Brahmāṇḍa P.* I. 2.10.57-58). Never do *Brāhmaṇas* commit any fault, due to teaching, by officiating at sacrifices or by accepting censurable gifts; for they are like the fire and the sun (*Agni P.* 209. 54).[9] The *Sk. P.* (V. 2.60.5^{ab})[10] says the same thing. According to the (*Brahmavai P.* Śrīkrṣṇakhaṇḍa 21.55ff) the brāhmaṇa is Janārdana (Viṣṇu) who partakes of the offerings (Ib. 55^{ab} *sākṣāt khādati naivedyam viprarūpo janārdanaḥ*), that in the limbs of a brāhmaṇa all gods reside, and that by touching a *brāhmaṇa* the diseases run away! Holy water (*tīrtha)* from the foot of a brāhmaṇa is also enjoined for purification and getting free from disease (Ib. 64-66). In an account, it is said that the king Suyajña suffered from leprosy as he did not respect a brāhmaṇa; but he was cured when he took the foot-water (*pādodaka*) of a brāhmaṇa (Ib. Pṛakṛti-khaṇḍa 54. 122-133). It is said that all the holy places on the earth are settled in the 'foot-water' of a brāhmaṇa (Ib. 134).[11]

Respect shown to : The Brāhmaṇa is never to be killed, especially if he is practising penance. If he is angry (or causes anger, *roṣasamācāraḥ* he may be driven away from the locality, leaving his wealth untouched. If he is harmed, the fire-god would not accept offerings in the houses of

the people of that locality (*Sk. P.* V. 3.170.24-26). It is said that due to whomsoever does a Brāhmaṇa, or a woman, leave his, or her, life being beaten or harassed, it causes sin to that person. Hence one should not cause anger to a Brāhmaṇa or a woman (*Sk. P.* VI. 57.12-13).[12] Even mentally one should not kill a Brāhmaṇa; if one even thinks of killing a Brāhmaṇa, one should perform the *taptakṛcchra* expiation;[13] and even if one speaks of killing a Brāhmaṇa, he should perform the vow of *cāṇdrāyaṇa*.[14]

The king is ordained not to tax a Brāhmaṇa, even if he (the king) were to die, nor should a Brāhmaṇa die due to hunger in his domain (*Sk. P.* VII. 1.22.95).[15] Śiva is depicted as saying that Brāhmaṇas are his own body (Ib. 100) and the body of gods.[16] The same text says that Brāhmaṇas, if angry, may turn to ashes everything—they may even render the gods as non-gods (Ib. 22.64-65;65[ab] *devān kuryur adevāṅś ca*...; see also-76 for the powers of the Brāhmaṇas). Even in the Pāśupata-rituals, the Brāhmaṇas are said to have the sole authority (Ib. 130.81[ab], *brāhmaṇeṣu adhikāro'sti vrate pāśupate śubhe*). It is said (Śiva tells Pārvatī) that the Brāhmaṇas had, in ancient times, the power to roam in heaven or ether whence they could go to the abodes of all gods. (*Sk. P.* VII. 29.33).[17]

It was auspicious to see a Brāhmaṇa while going out (*Agni P.* 294.38). It is also said that the feet of the Brāhmaṇa are pure (*Sk. P.* VI. 144.133[a] *brāhmaṇāḥ pādato medhyāḥ*).

Various rites are associated with a varying number of Brāhmaṇas. It is said that when there is a *Koṭi-homa* or *Lakṣa-homa* (*i.e.* where the things to be offered into the fire amount to a crore or a lac), and the *Kuṇḍa* is square (*caturasra*), the Brāhmaṇas should be sixteen in number (*Agni P.* 267.26[cd]). At the sacrifice in honour of Viṣṇu, thirteen Brāhmaṇas are ordained to be propitiated (*Agni P.* 204.10[ab]).

The first Brāhmaṇas, created by Brahmā at the beginning of creation are said to be seven in number. They are Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu and Vasiṣṭha (*Agni. P.* 17.15). Of the Brāhmaṇas in the society various types are also mentioned. They are eight in all—Mātra, Brāhmaṇa, Śrotriya, Anūcāna, Bhrūṇa,

Ṛṣikalpa, Ṛṣi, Muni. The Mātra Brāhmaṇa is only a brāhmaṇa by caste, not studied, and devoid of daily rites for a brāhmaṇa. The Brāhmaṇa is one who acts by the precepts of the Vedas, is simple, speaker of the truth and compassionate. The Śrotriya is one who learns and practises one branch of the Veda, with the *Kalpa* (ritual-texts) with the six *aṅgas* (ancillary texts), and performs the six-fold duty (performing sacrifice, sacrificial priesthood, teaching, learning, giving gifts and accepting them). The Anūcāna is one who knows all the Vedas with the Vedāṅgas (Vyākaraṇa, Śikṣā, Kalpa, Nirukta, Jyotiṣa and Cchandas); he is of a pure mind, devoid of sin, learned and is attended by the Śrotriyas. The Bhrūṇa is one who is endowed with the qualities of an Anūcāna, who is versed in the method (science) of sacrifice, one who partakes only of the remains of the sacrifices (*Śeṣa-bhojin*) and is of controlled senses. The Ṛṣikalpa is one who has mastered all knowledge regarding the Veda and the popular tradition and stays in a hermitage, and is of a controlled mind. The Ṛṣi is one who has 'semen going only up'[18] (indicating celibacy), he is the foremost of men (*agryaḥ*), of controlled appetite (*niyatāśin*), having power to curse or favour and is of true behaviour (*satyasandhaḥ*). The Muni is a recluse who has retired from the worldly life, the knower of all principles, free from wrath and passion, meditating, one who has left all activity regarding rituals (*niṣkriyaḥ*), calm, praiseworthy and one who regards gold as dust (*Sk. P.* I. 2.5.110-117ff).

About the Brāhmaṇa taking to other professions, it is suggested that he may take to the profession of any of the three Varṇas except the Śūdra. He may practise agriculture, may indulge in money-lending and may take to cowherding; but he should not trade in jaggery (*guḍa*), salt, lac or flesh (*Agni P.* 152.1-2). The *Brahmāṇḍa P.* (II. 4.6.58) says that in times of famine or calamity a Brāhmaṇa may eat flesh, but it should be of a type that could be offered in sacrifice (*medhyam*), or he may eat anything with the permission of his preceptor (or elders) (Ib. 68). A brāhmaṇa who takes to the profession of driving bullocks (yoked to a cart) or one who cooks food for the Śūdra, one who lives by maintaining a temple, does not perform the *Sandhyā* at the twilights (where the Gāyatrī-Sāvitrī verse is to be recited) or one who attends the cremation-funeral of Śūdras is said to be equal to the Śūdras (*Brahmavai. P.* II. *i.e.* Śrīkṛṣṇakhaṇḍa 83.18-20; cf. also Ib. 75.69).[19] Brāhmaṇas

who seek (by themselves) sacrifices for gains (leaving their daily duties), those dealing in astrology, those who perform petty rites for people and those who keep an eye on others' wives are said to be of the lowest level (*Padma P.* Sṛṣṭikhaṇḍa 44.12; also ff. for other disqualifications to Brāhmaṇahood upto 18). Brāhmaṇas seeking worldly pleasures are compared to serpents devoid of poison.[20] But, it is also said that a brāhmaṇa keeps his power even if he lives with a low-caste woman, provided he does not forsake his daily rites. The *Padma P.* (Sṛṣṭikhaṇḍa 44.23-32) narrates a story about a brāhmaṇa who stayed with a Cāṇḍālī and had children from her. He controlled his senses. One day, as he was asleep, the Cāṇḍālī poured wine in his mouth. The result was, that fire came out from his mouth and burnt the dwelling except the brāhmaṇa. Brāhmaṇas were free from all blemish, and they were generally dreaded. In the famous story of the gain of nectar by Garuḍa,[21] which comes in Purāṇas also, Garuḍa's mother describes the characteristics of a Brāhmaṇa to Garuḍa—he has the clean bright sacred thread in his neck, wears daily washed clothes, has a *tilaka* on his forehead, in his hands (fingers) there are the blades of the *darbha*-grass, called *pavitra* ("purifier"), in his waist-knot there is the *Kuśa*-grass, on his head there is the knob of the pig-tail (*Sk. P.* IV. 50.69-74). As a Brāhmaṇa was to be worshipped by common man, he was to be adored and respected as the god of love, Kāma, by prostitutes. A prostitute was enjoined to worship him and "act in such a way as would please him, and to offer herself to him, smilingly" (*Matsya P.* 69.44-45).[22] It is said that if the income of the Brāhmaṇas or of the temple (gods), also from a tank (*i.e.* where the tank is worshipped with offerings) is eaten or enjoyed even a little, it ruins all ancestors (*Sk. P.* VI. 206.140).[23] This was told by the Aṣṭakulika (called also Kulāṣṭaka; see below) Brāhmaṇas to Indra, when the latter desired to appoint them to take care of a *liṅga* established at Camatkārapura in Hāṭakeśvara (Saurāṣṭra). According to the *Brahmavai P.* (Śrīkṛṣṇakhaṇḍa 83.28[cd]) a person who drinks water touched by the feet of a Brāhmaṇa gains the virtue of bathing at various holy places (*viprapādodakam pītvā tīrthasnāyī bhaven naraḥ*).

Censure of : The Brāhmaṇa did not always, as a rule, get and command respect. There are instances of the censure of such brāhmaṇas as did not follow the normal routine of the brāhmaṇa, and thus lost status;

only birth was not thought enough to command respect. Thus the *Śiva P.* (13.2) on the one hand praises a real brāhmaṇa, who is learned and is of good behaviour, but on the other, censures a brāhmaṇa as a Śūdra, who tills the land "by himself"; and a brāhmaṇa who is jealous and indulging in harm to other, as a *Cāṇḍāla-dvija* (Ib. 4).[24] The same text censures a Brāhmaṇa and a Brāhmaṇī alike, as a "greedy vessel of food" (Ib. 15.19^{cd}).[25] The degradation of the brāhmaṇa, as a community, can be noted from the following passage from the *Sk. P.* (V. 3.50.3-10) : "As is the wooden elephant, and the deer made of skin, so is the *brāhmaṇa* not studying; all the three only bear the name. As a eunuch is fruitless with women, as a cow is fruitless with a cow, as knowledge is fruitless with the ignorant, so is fruitless a brāhmaṇa without the Vedic verses...[26] untouchable and a Cāṇḍāla is the brāhmaṇa who has broken the vow of celibacy, who deceives a friend, who is crooked, the Soma-seller, indulging in the censure of others, one who leaves away the mother, father and the preceptor, and who always abuses other brāhmaṇas, and one who eats the food of a Śūdra (even) after consecrating it with the *mantras.* Likewise, the following types of brāhmaṇas are to be discarded—one with crooked nails, who has taken a Vṛṣalī as spouse, a thief, a money-lender, one who is a *Kuṇḍa* or *golaka* (born from others than the father; low-born ones), one who teaches for remuneration, a eunuch, one who has defiled a virgin, an arrogant one, who is greedy of big gifts and one who is interested in torturing his own self (like the low-type ascetics,)". About the greed of the brāhmaṇas there is a story in the *Garuḍa P.* (I. 82.9-13) that at Gayā certain brāhmaṇas were invited at a *Śrāddha* performed by Brahmā himself; but, through greed, they took all the wealth of the performer. Hence they were cursed by him—"May there be no knowledge in your three generations, nor wealth. You will not have a river that will give you water, and the mountain about this place will be stony".[27] According to an account in the *Sk. P.* (V. 3.133.35ff) the guardians of the quarters (*lokapālāḥ*) once propitiated Śiva at the bank of the Narmadā; they established the Śiva-*liṅgas* and gave gifts to the brāhmaṇas. Later they went for alms. But with the whole locality of the brāhmaṇas (whom they gave gifts!) they did not obtain, as alms, even half a morsel. So they cursed the brāhmaṇas thus—"May you always be poor and foolish". Thence onwards the brāhmaṇas became so. In another account (Ib. V. 1.26.82ff) Śiva

figures to curse them. Once Śiva was wandering in a naked condition with erect penis (*ūrdhvaśepa*); when the brāhmaṇas saw him thus, they criticized him. Śiva cursed them—"you shall be devoid of the Vedas; you shall wander with a staff in your hand (*salagudāḥ*), interested in maintenance from others' wives, or having sexual relations with others' wives (*paradaropajīvināḥ*), interested in gambling and in prostitutes, devoid of father and mother, there will be no parental knowledge nor wealth for you, you shall beg for your livelihood asking for unholy alms (84.[ab] *raudrām bhikṣām tu bhikṣantaḥ*), living on others' food; you shall indulge in self-praise, being devoid of grain and wealth".

At another place in the *Sk. P.* it is the goddess Lakṣmī who curses them—"your learning may extend to three generations, but not your wealth. There shall be no second Veda learnt by you (you will master only one Veda), your houses will not be at more than once site, or double-storeyed (*na dvi-bhaumāni*), and your prosperity shall not be settled. Your *Dharma* will be by partiality, not with a feeling of (human) excellence" (*Sk. P.* V. 3.182.24-25).[28] This curse of Lakṣmī is associated with a story. It is said that Lakṣmī asked Bhṛgu to look after her place called Kuñcikāttala till she returned after an errand. After she returned she demanded the same. Bhṛgu now accused the goddess of falsehood, saying the place belonged to him alone. He called to witness other Brāhmaṇas totalling 18,000 in number; and they also said that Bhṛgu was the real owner. Hence Lakṣmī cursed them (Ib. 12ff). From the list of brāhmaṇās who were debarred from being invited at a *Śrāddha*, some of their disqualifications and degradation became clear (*Sk. P.* V. 3.72.46-48)—"The lame, the lepor or suffering from scabies, a eunuch, money-lender, one who ploughs himself, one who follows a different profession, one who has a low-caste woman (Vṛṣalī) in his house, one who keeps a buffalo (47[b] *mahiṣīm yastu pālayet*), those who are squint-eyed, are *tunṭa* and *manṭa* (48[a] *Kānāṣtunṭāś ca manṭāś ca*) and are devoid of Veda-recitation". The *Matsya P.* (204.23-24) says that a brāhmaṇa who goes to a lower livelihood should be discarded like the staff at a funeral. He should be asked to go away from the house and one should take a bath. The *Śiva P.* (II. 26.33-36) also records curses to the brāhmaṇas by Nandīśvara—"you will be engrossed in discussing the Veda, but will be devoid of the essence of the Veda,[29] saying that there is nothing else

(than discussion!); full of desire and greed (*Kāmātmānaḥ*) interested in heaven (*i.e.* the joys thereof which hints at various sacrifices performed to that effect); steeped in wrath, greed and infatuation, you will be beggars without any shame. The brāhmaṇas will be the adherents of the Vedic tradition and at the same time they will be ready, to officiate at the sacrifice of the Śūdras; they will be poor and interested always in acquiring gifts. Some will accept unbecoming gifts and pave the way for hell, being *brahma-rākṣasas*". A very typical case of abuse is that a demon became a brāhmaṇa named Pippala singing the *sāmans*; and he went on eating his disciples. Hence even today, a *Sāmaga* (*sāma*-singer) brāhmaṇa is very cruel (*Brahma P.* 118.14).[30] Some types of the brāhmaṇas censured are *hīnāṅga* (having a limbless), *adhikāṅga* (having an extra limb) *śyāvadantaka* ("black-teethed") and *dvirnagna* ("doubly naked"). These types are mentioned in the *Sk. P.* (VI. 199.92[cd]).

The word *dvirnagna* is explained by the commentator as devoid of the usual *kaccha* of the *dhoti* (round the waist. It will be like the South Indian Tamil Brāhmaṇa wearing his *veṣṭi*), or having two *Kacchas*, or leaving a *kaccha* dangling; he is also not an adherent of the Vedic rites; he has only one garment or no garment. According to the commentator, the *nagnas* ("naked") are those in whose family there is no Veda, no Śāstra, no vow; and food from these people is censured. The commentary here refers to the *Kūrma P.* and also to the *Viṣṇu P.* and quotes from it to the effect, that the *nagna* is a *parivrājaka* (moving mendicant), who has none of the three Vedas; and a person who leaves the Gārhasthya (householder's) life and becomes straight the *parivrājaka*. (see under "Nudity").

The greed of the brāhmaṇas is the pivot of one account, which also gives their types. According to the *Sk. P.* (V. 1.26.94-103ff), the brāhmaṇas of Avantī (Ujjayinī) were once offered boons by Brahmā. Some thought of obtaining the Vedas, others the *Śāstras* (scientific learning) and yet others wealth of various types. They thronged and began fighting with each other with weapons for the boons. Some came close (*upasarpakāḥ*), some were indifferent, some sat mutely (*maunam āsthitāḥ*). Seeing them warring thus with various moods, Brahmā said to them— "Those of you who form the warring group are ill-advised (*kumantritāḥ*) or knowing bad *mantras*; they will have to sit out of the sacrificial

chamber. The group that is indifferent (*udāsīnaḥ*), will be without any means of livelihood. The group that is sitting mutely, will have the Vedas; and the group having weapons will be interested in others' wives, in gambling and theft". A brāhmaṇa was employed also to take the whole sin upon himself and face the fate of being practically an outcast. This is clear from a ritual mentioned at the *Matsya P.* (204.23-24). The ritual was to be performed on the full-moon-day of Vaiśākha or on a day of an eclipse; and in it the skin of a black deer (*kṛṣṇājina*) was to be given to him; this he was to accept from the tail.[31] Prior to the gift, the place was to be cleaned; four vessels made from bell-metal (*Kānsya*) were to be placed at four quarters, filled with clarified butter, milk, curds and honey. All these were given to him. He was also to be offered a vessel made of gold and silver. The recipient should be a brāhmaṇa who has been keeping the fires (*āhitāgni*) and should have taken bath. After the gift, the brāhmaṇa was not to be touched; for he was, now, like the funeral-staff (Ib. 23, *citiyūpasamaḥ*). He is to be discarded far away at the time of gifts and at the ritual of the manes. After sending this brāhmaṇa away from one's house one should take a bath. A brāhmaṇa selling a cow is censured as "mother-seller" (*Sk. P.* VI. 167.43).[32] Wearing a black garment was *taboo* for him (*Kūrma P.* II. 33.60).

There is also a type called the *trijāta* (born of three; mother and two fathers) brāhmaṇa. It is stated that some brāhmaṇas were performing a sacrifice to pacify the planets (*grahaśānti*) at Hāṭakeśvara. But they would not be pacified. Agni, then, told them about the presence of a *trijāta* ("three-born") brāhmaṇa among them. The *trijāta* one, now, propitiated Śiva stating that due to his mother's fault he was humiliated, and that he wanted to be the best of the brāhmaṇas. Śiva blessed him. He practised penance, and became famous as Devarāta, the scion of the family of Mudgala (*Sk. P.* VI. 113.68f; 114.1ff). This would indicate that penance, study and the like could bestow brāhmaṇahood, and not only caste or birth (*jāti*). This is in line with the Vedic tale of Kakṣīvān (the Vedic name is Kakṣīvān); who was the son of the sage Dīrghatamas, and who attained the status of the brāhmaṇa due to penance, and generated a thousand brāhmaṇa sons (*Matsya P.* 48.84-86). (see further, on the *Nāgara* brāhmaṇa).

The *Sk. P.* (III. 2.39.299ff) relates a tale about the custom of widow-marriage among the brāhmaṇas called Traividya and the Cāturvidyas. It states, that some Cāturvidya brāhmaṇas came to stay in the region of the Traividyas. To look after them, and to arrange food for them some young widows went to them. From their union were born sub-castes like Kātībha, Golaka and Dhenuja. Likewise from the Traividya widows who married the Cāturvidyas were born the Tridalaja. The *Sk. P.* (III. 2.40.7ff) mentions also the brāhmaṇas known as Vāḍava. They colour their feet with red sandal and decorate them with flowers. They write the name of Rāma with red sandal and decorate it with flowers. They also worship the palm-marks of Rāma. If any of them commits sin, he is debarred from the worship of the mark of Rāma (his palm), until he is fined and pays it. The Vāḍavas have such marks on their hands.[33] The *Sk. P.* (VI. 181.1ff) relates an account about the brāhmaṇas called Nāgara. Brahmā was performing the Agniṣṭoma sacrifice at Hāṭakeśvara, with the help of certain *ṛtviks*; hence the Nāgara brāhmaṇas at the place felt insulted. They declared that they were the best of the brāhmaṇas. Brahmā pacified them saying that if anyone else than the Nāgaras performed any sacrifice or a *śrāddha* there, it would be unacceptable to the deities; also that even if a Nāgara performed a religious rite at any other place leaving Hāṭakeśvara, it would be fruitless (Ib. 15-27). About the Nāgaras it is ordained that if a Nāgara gives his daughter in marriage to anybody other than a Nāgara, or takes a non-Nāgara's daughter for marriage, he will cease to be a Nāgara and will be a "defiler of the line" (*Sk. P.* VI. 195.29-30 *paṅkti-dūṣakaḥ*).

It is said that the same family has been divided into two, one is the brāhmaṇa, the other is the 'Cow'; because at one place there are placed the *mantras*, at another the offerings (*havis*. *Sk. P.* VI. 181.67).[34]

The Nāgara brāhmaṇas (from Saurāṣṭra-Gujarāt) are said to be of a very special quality. It is said that if a Nāgara brāhmaṇa performs *śrāddha* devoid of the brāhmaṇas of the place (*i.e.* the Nāgaras) it is fruitless (*Sk. P.* VI. 199.62). If a brāhmaṇa of the locality is not available, one should accomplish the *śrāddha* with the fire enkindled; but never should a brāhmaṇa from another locality be brought. One should arrange the sacred grass as the brāhmaṇa *baṭus* (*i.e. brahma-cārins*); and at a later date *dakṣiṇā* and meals may be given to the brāhmaṇas of the locality (Ib. 65-66).[35]

The *Sk. P.* (VI. 206.46-164) mentions a special type of brāhmaṇas called 'Kulāṣṭaka', residing in Camatkārapura at Hāṭakeśvara which includes the families of Kaśyapa, Kauṇḍinya, Ukṣṇāśa, Śārkava, Dviṣ, Baijavāpa, Kapiṣṭhala and Dvika. According to an account, Indra established a *liṅga* near Bālamaṇḍanatīrtha there; and he asked these brāhmaṇas to worship it and take care of it. But they declined saying that any flaw therein, or anything eaten from what is offered by people at the *liṅga* would cause the fall of their families. Indra got annoyed and said that they would be poor. He brought and appointed another brāhmaṇa called Devaśarman. He said that the cursed Aṣṭakulikas would be taken only upto the entrance and not to the shrine. At another place (Ib. VI. 199.107-108) the Trijātas are said to have been established at Camatkārapura; they became Nāgaras, as the place was rendered poisonless, as the serpents did not vomit poison there.

Peculiar Gifts to Brāhmaṇas : One peculiar gift to a brāhmaṇa at the Arkasthala, in the region of Prabhāsa is a buffalo. By doing this the donor is believed to stay in heaven for a thousand divine years (*Sk. P.* VII. I. 175.5).[36] It is said that at the rite for Gaṇeśa a dwarfish, hunch-backed brāhmaṇa should be given food and be asked to bless (*Bhav. P.*, Brahmakhaṇḍa-29.8). (See also under "Varṇa"; "Gotra").

1. *Bhaviṣya P.* Brahmakhaṇḍa 44.7[cd]

ब्रह्मणा कृतमर्यादास्त एव ब्राह्मणाः स्मृताः ॥

2. *Brahmāṇḍa P.* I. 3.15.7[cd]

सिद्धा हि विप्ररूपेण चरन्ति पृथिवीमिमाम् ॥

Ibid., 3.15.15

अपूजितो द हत्येष दिशेत्कामांश्च पूजितः ।

cf. also *Vāmana P.* Sarom. 18.34

ब्राह्मणा नावमन्तव्याः पुरुषेण विजानता ।
अवज्ञातो ब्राह्मणस्तु हन्यात् त्रिपुरुषं कुलम् ॥

3. *Sk. P.* V. 3.174.74=*Matsya. P.* 92.79[cd]

पूजिताः पूजयन्त्येते निर्दहन्त्यवमानिताः ।
cf. *Sk. P.* VII. 3.2.33

4. *Garuḍa P.* I. 97.10[cd]

तिष्ठन्त्यग्न्यादयो देवा विप्रकर्णे तु दक्षिणे ॥

cf. right-ear of a she-goat; see under "Beasts", 'goat'.

5. *Matsya P.* 15.31

अग्न्यभावे विप्रस्य पाणावपि जलेऽथवा ।

6. cf. *Brahmāṇḍa P.* I. 2.13.149[d]

मुखमेतत्तु दैवतम् ।

7. *Vāmana P.* 68.9

ब्राह्मणो नावमन्तव्यो बुधो वाप्यबुधोऽपि वा ।
सोऽपि दिव्या तनुर्विष्णोः तस्मात्तमर्चयेन्नरः ॥

8. *Agni P.* 163.12[cd]

कृत्वेदं विष्णुरित्यन्ने द्विजाङ्गुष्ठं निवेशयेत् ।

Ib. 117.20

"पृथिवी ते पात्रं द्यौरपिधानं, ब्राह्मणस्य मुखेऽमृतेऽमृतं जुहोमि स्वाहा" इति जप्त्वदं विष्णुरित्यन्ने द्विजाङ्गुष्ठं निवेशयेत् ।

"अमृतं जुहोमि" also goes with the deceased, who is believed, in fact, to be not dead (अ-मृत).

cf. *Brahmavai. P.* Śrīkṛṣṇa 124.23

ब्राह्मणानां मुखं राधे देवानां मुखमुख्यकम् ।

9. *Agni P.* 209.54

नाध्यापनाद्याजनाद्वा गर्हिताद्वा प्रतिग्रहात् ।
दोषो भवति विप्राणां ज्वलनार्कसमा हि ते ॥

10. *Sk. P.* V. 2.60.5[ab]

ब्राह्मणे दारुणं नास्ति मैत्रो ब्राह्मण उच्यते ।
(मित्र=Sun)

11. *Brahmavai P.* Prakṛti 54.134.

पृथिव्यां यानि तीर्थानि तानि तीर्थानि सागरे ।
सागरे यानि तीर्थानि विप्रपादेषु तानि च ॥

12. *Sk. P.* VI. 57.12-13

आक्षिप्तस्ताडितो वापि यमुद्दिश्य त्यजेदसून् ।
स्त्रीजनो वा द्विजो वापि तस्य पापं तु तद्भवेत् ॥

स्त्रियं वा ब्राह्मणं वापि तस्मान्नैव प्रकोपयेत् ।

13. For Taptakṛcchra, see *Manu*. Sm. XI. 214
In this, one drinks hot water, hot milk, hot ghee for 3 days each and then for three days there is complete fast. In it he inhales hot vapour or hot wind.

14. Cāndrāyaṇa is the ancient Vedic rite where morsels of food are to be taken according to the increase and decrease, in imitation, of the phases of the moon. The person observes fast on the day preceding the full-moon and offers clarified butter chanting Rks (*Vāj*. S. 20.14 or *Jai. Br*. II. 6.6). It is mentioned even later; see *Manu* XI. 216-220; *Yājña* III. 323-325.

15. *Sk. P.* VII. 22.95

म्रियमाणोऽप्याददीत न राजा ब्राह्मणात्मकम् ।
न च क्षुधाऽस्य संसीदेत् ब्राह्मणो विषये वसन् ॥

16. अथ किं बहुनोक्तेन ब्राह्मणा मामकी तनुः ।
ये केचित्सागरान्तायां पृथिव्यां कीर्तिता द्विजाः ॥

तद्रूपं देवदेवस्य शिवस्य परमात्मनः ॥
also Ib. 105.8-9

17. *Sk. P.* VII. 1.29.33

खेचरत्वं पुरा देवि ह्यासीदग्रभुवां महत् ।
तेन यान्ति द्रुतं सर्वे यत्र यत्र सुरालयाः ॥

18. The word is *ūrdhvaretas*. In *Yoga* it indicates the faculty of taking the essential body-fluid, Kuṇḍalinī to the brain.

19. *Brahmavai P.* Śrīkṛṣṇa 83.18[cd]-20[ab]

ब्राह्मणो वृषवाहश्च........

ब्राह्मणो देवलश्चैव सन्ध्याहीनश्च दुर्बलः ।
ब्राह्मणश्च दिवाशायी शूद्रश्राद्धान्नभोजनः ॥

शूद्राणां शवदाही च ते च शूद्रसमा द्विजाः ।

20. cf. *Sk. P.* VII. 1.206.8

शूद्रोपहता विप्रा विह्वला रतिलालसाः ।
कुपिताः किं करिष्यन्ति निर्विषा इव पन्नगाः ।।

21. *Mb.* Ādi, 23ff.

22. *Matsya P.* 69.44-45

………………………तमेव द्विजसत्तमम् ।
रत्यर्थं कामदेवोऽयमिति चित्तेऽवधार्य तम् ।

यद्यदिच्छति विप्रेन्द्रस्तत् तत् कुर्याद् विलासिनी ।
सर्वभावेन चात्मानमर्पयेत् स्मितभाषिणी ।।

23. *Sk. P.* VI. 206.140

ब्रह्मस्वं विबुधस्वं च तडागोत्थं विशेषतः ।
भक्षितं स्वल्पमप्यत्र नाशयेत्सर्वपूर्वजान् ।।
(v. r. सप्तपूर्वजान्)

24. *Śiva P.* 13.2

सदाचारयुतो विद्वान् ब्राह्मणो नाम नामतः ।
वेदाचारयुतो विप्रो ह्येतैरेकैकवान्द्विजः ।।

Ib. 13.4

शूद्रब्राह्मण इत्युक्तः स्वयमेव हि कर्षकः ।
असूयालुः परद्रोही चण्डालद्विज उच्यते ।।

25. *Śiva P.* 15.19cd

अन्नस्य क्षुधितं पात्रं नारीनरमयात्मकम् ।।

26. This portion is taken by the *Sk. P.* from *Manu.* II. 157,158
cf. also *Padma P.* Brahmakhaṇḍa 16.11.

यथा दारुमयो हस्ती मृगश्चित्रमयो यथा ।
कालानलं यथा जीर्णं तेन स निरयं व्रजेत् ।।

27. Actually the river Phalgu at Gayā, has scanty water. The natural condition is, thus, blamed on the Brāhmaṇas.

28. *Sk. P.* V. 3.182.25[cd]

पक्षपातेन वो धर्मो न च निःश्रेयसभावतः ।

29. *Śiva P.* II. 26.33

वेदवादरता यूयं वेदतत्त्वबहिर्मुखाः ।

30. *Brahma P.* 118.14

पिप्पलः सामगो भूत्वा शिष्यानश्नाति राक्षसः ।
तस्मादद्यापि विप्रेषु सामगोऽतीव निष्कृपः ।।

Pippala was the brother of Aśvattha, both were sons of Kaiṭabha.

31. *Matsya P.* 204.23

प्रतिग्रहश्च तस्योक्तः पुच्छदेशे महीयते ।

The mantra was :

Ibid. 204.22

कृष्णः कृष्णगलो देवः कृष्णाजिनधरस्तथा ।
तद्दानात् धूतपापस्य प्रीयतां वृषभध्वजः ।।

32. *Sk. P.* IV. 167.43[cd]-44[ab]

गवां विक्रयजं वित्तं यो गृहणाति द्विजोत्तमः ।
अन्त्यजः स परिज्ञेयो मातृविक्रयकारकः ।।

33. *Sk.* P. III. 2.40.8-9

रक्तचंदनं प्रसाध्याथ प्रसिद्धं स्वकुलं तथा ।
कुंकुमारक्तपादैस्तैर्गन्धपुष्पादिचर्चितैः ।

संभूय लिखितं तच्च रक्तपादं तदुच्यते ।
रामस्य लेख्य ते सर्वे पूजयन्तु समाहिताः ।।

Ib. 10[ab]

रामस्य करमुद्रां तु पूजयन्तु द्विजाः सदा ।

Ib. 11[cd]

चिह्नं न राममुद्राया यावद्दण्डं ददाति न ।

Ib. 12[cd]

विना दण्डप्रदानेन मुद्राचिह्नं न धार्यते ।
मुद्राहस्ताश्च विज्ञेया वाडवा नृपसत्तम ।।

34. *Sk. P.* VI. 181.67

गवां च ब्राह्मणानां च कुलमेकं द्विधाकृतम् ।
एकत्र मंत्रास्तिष्ठन्ति हविरन्यत्र तिष्ठति ।।

35. *Sk. P.* VI. 199.65-66

वैश्वानरपुरतेव कार्यं नान्यद्विजस्य च ।
संनिवेश्य दर्भबटून् श्राद्धं कुर्याद् द्विजोत्तमाः ।

cf. Ib. 222.31-32

नान्यस्थानोद्भवैर्विप्रैः श्राद्धकर्मव्रतानि च ।
नागरो नागरैः कुर्यात् अन्यथा तद्वृथा भवेत् ।।

यथाचारपरिभ्रष्टा श्राद्धार्हा एव नागराः ।
बलीवर्दसमानोऽपि ज्ञातीयो यदि लभ्यते ।।

36. *Sk. P.* VII. 1.175.5

ब्राह्मणान्भोजयित्वा तु महिषीं तत्र दापयेत् ।
दिव्यं वर्षसहस्रं तु स्वर्गलोके महीयते ।।

For the gift of a buffalo see below under "Buffalo".

Breath : As an aspirate from the living body, the breath was associated with the creation of new life. Thus it is said that when Brahmā was thinking deeply about creation, he released a deep sigh; from it was born the spring season, full with flowers (*Śiva P.* II. 8.37). From the *huṅkāra* of the Cow came out a man having the pig-tail and wearing the sacred cord (*Sk.P.* III. 2.10.4). Breath and body fluid get together at times to create new things. At one place in the *Sk. P.* (II. 4.12.10ff) it is said that as Brahmā was meditating, he gave out a deep breath; and as he noticed it, a tear came out from his eyes, and as the drop fell out, from it was produced the great mountain called Dhātrīnaga. From the breath of the angry Rudra-Śiva came out a variety of fevers (Ib. I. 1.3.35). According to a curious account from the *Mārk P.* (122.8-21) a King named Balāśva was once cornered by his relations turned enemies. They blockaded his capital also. Ultimately, not knowing what to do, he hid his face in his palms, and sighed deeply. From the breath that escaped through the slits of the fingers, were produced soldiers, elephants, chariots and such other things (see under Balāśva). The

huṅkāra is mentioned also in the account of Gaṇapati. It is said that when the head of an elephant was fixed on the trunk (body) of Gaṇapati, Hari uttered the *huṅkāra* over it; and Gaṇapati was brought back to life (*Brahmavai P.* Gaṇapatikhaṇḍa 12.22; see under "Gaṇeśa"). It is said that an old sage at Avantī created water, earth and fire by his mere *huṅkāras* (*Sk. P.* V. 11.54.14-24).

It is the belief in the productive power of the breath from which customs of 'breathing on' came into practice.[1] Pārvatī is said to have 'smelt' the head of her son (Kārttikeya) when the latter was consecrated (*Vāmana P.* 31.57); and when Gaṇeśa was born Śiva 'smelt' his head (Ib. 29.71). 'Smelling' is the common word for imparting the breath, or associating somebody with the breath, generally of an elderly person. When Viṣṇu brought out the earth from the bottom of the ocean, in his incarnation of the Boar, he placed her on his left lap 'smelt her mouth'. (*Sk. P.* II. 1.1.94^{cd} *āghrāya dharaṇīvaktram*). It is related that Jāmbavatī, the wife of Kṛṣṇa, was sending off her son Sāmba to Hāṭakeśvara. She touched him by her hand, embraced him and "smelt" him on the head many times (*Sk. P.* VI. 213.19 *samāghrāya mūrdhadeśe muhurmuhuḥ*). A cow, caught by a hungry tiger, promises to meet her calf and come back to satisfy the beast's hunger. He gives her leave to go, smell her young calf on the head and return. (*Sk. P.* VII. 3.29.50 *avaghrāya ca mūrdhani*). There seems to be a custom of smelling the *madhuparka* offering (honey mixed with other ingredients) offered to a guest. Bali, the king of the Asuras, is said to have offered it to Vāmana, who smelt it (Ib. 2.18.237 *āghrāte madhuparke ca Vāmanena*). Similarly the King Uttānapāda is said to have smelt the head of Dhruva (*Bhāg. P.* IV. 9.44). The same is said to have been done with Prahlāda by his father, when the former returned from the house of his preceptor (Ib. VII. 5.91).

There is an account according to which Breath (*prāṇa*), is indicated to be deified but lost his divinity subsequently. It is said that Prāṇa went to the bank of the Gaṅgā once, deciding to perform the Horse-sacrifice; he ploughed the land (to establish the altar); but as he ploughed the land, he hit an ant-hill from which arose the sage Kaṇva deep in meditation who cursed him, "From this day onwards, O lord of Gods! your greatness will lose fame, especially in the mortal world" (*Sk. P.*

II. 7.19.72-75). Here Breath is called "the lord of gods". In another account the same motif obtains. It is said that once all gods quarrelled as regards mutual superiority. They went to Viṣṇu who held out a test. He said, "That is the greatest of gods, by whose departure from a living body the latter falls and by whose being in the body the latter stands animated". The presiding deities of the various parts of the body fell out turn by turn; but the body as such still was living, till, at last, Breath went out leaving the body dead. Breath (Prāṇa) was declared to be the best of gods, and their lord! (Ib. II. 7.19.31-38). The vital breath (*Prāṇa*) is technically called by the name Hamsa; in length it is thirty-six *aṅgulas*, and as it 'passes' from the right and left nostrils (*prayāṇāt*) he is called *prāṇa* (*Sk. P.* IV. 41.82)[2]. With the sound *h*, he goes out; with *s* he re-enters. Thus the vital principle called *jīva* always mutters the words *hamsa-hamsa* (Ib. 156).[3]

The *Matsya P.* (48.81-82) records a belief that 'smelling' by the cow destroys death, darkness of intellect and so on. The account is of Dīrghatamas who followed the '*go-dharma*' (free sex-relationship), copulating with his own daughter-in-law etc. Surabhi, the divine cow, was pleased and told him that she would breathe upon him and free him from all blemishes. The blind sage got his eyes back, defeated his old age and death.[4] (see also "Yoga" for control of breath; *Liṅga P.* I. 8, the whole chapter has description of "control of breath", *prāṇāyāma*). At times 'smelling' substitutes eating as we have noted above. Thus, according to a custom the *madhuparka* was 'smelt' (see under "Madhuparka").

1. Many instances can be referred to; *e.g.* King Harṣa's mother breathed on his head-*Harṣacarita*; Ed. Kane Bombay 1918, परिष्वज्य समाघ्राय च शिरसि. etc.

2. *Sk. P.* IV. 41.82

   षट्त्रिंशदङ्गुलो हंसः प्रयाणं कुरुते बहिः ।
   सव्यापसव्यमार्गेण प्रयाणात्प्राण उच्यते ।।

3. Ib. 156

   हकारेण बहिर्याति सकारेण विशेत्पुनः ।
   हंस हंस इत्यतो मंत्रं जीवो जपति सर्वदा ।।

4. *Matsya P.* 48.81cd-82cd
तस्मात्तुभ्यं तमो दीर्घं आघ्रायापनुदामि वै ।
जरां मृत्युं तमश्चैव आघ्रायापनुदामि ते ।।
see also 83.

Bṛhaspati : See under "Gods".

Buddha : Kṛṣṇa, the enemy of the demon Mura, established his replica at Kāśī; from a part of his personality the form of Saugata (Buddha) was assumed by Kṛṣṇa, (*Sk. P.* IV. 58.70ff). Buddha, as an *avatāra* of Kṛṣṇa is enjoined to be established, in connection with the installation of the image of Vāsudeva (Kṛṣṇa). As for iconography both Kṛṣṇa (called Vāmana also in this context) and Buddha should be dark a cloud, compassionate, celebate, with a white silk-garment, holding as a full-blown lotus in the right hand, the left hand in the *abhaya-mudrā* (pose indicative of imparting freedom from fear; *i.e.* fully seen raised palm), of calm countenance and having the sacred thread (*Sk. P.* II. 9.27.24-26)[1]

1. *Sk. P.* II. 9.27.24cd-26
स्थापयेद्वामनं बुद्धं·········
घनश्यामावुभौ ह्येतौ करुणौ ब्रह्मचारिणौ ।
सितांशुकौ करे दक्षे बिभ्रतौ फुल्लपङ्कजम् ।
अभयं वामहस्ते च शान्तौ यज्ञोपवीतिनौ ।।

Buffalo : The buffalo was the vehicle of Yama, the god of death; and at the ritual of the manes (*śrāddha*) it was enjoined that a she-buffalo should be given to Brāhmaṇa, as she was the "mother of the vehicle of Yama". This was done with a view to give speed to the deceased (to go to the abode of Yama); for by the gift of the female buffalo, he would wander from region to region (*Garuḍa P.* II. 21.15-16).[1] The same belief is vibrated in the *Agni P.* (211.5-6), which says—"By the gift of the she-buffalo, may she fulfil all my desires—she whose son is set at the assistance of Dharmarāja (Yama); may the mother of the *Asura* Mahiṣa bless me; by the gift of the she-buffalo may I gain fortune.[2] The gift of the replica of she-buffalo is described in some detail in the *Sk. P.* (V. 3.92.21-24). It is enjoined that the gift of this 'she-buffalo' should be made at the holy place called 'Yama-hāsya-tīrtha'; and it was not for the dead, but by a living person to please Yama. She should



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be covered with a cloth of ash colour (to match the real colour of the actual buffalo), on her horns water should be poured, her hooves should be made of iron, and covered with copper; and they should be well decorated. To her east should be placed a mound of salt representing the Lavaṇācala; to the South-east should be the 'mountain of jaggery'; at the South should be placed the 'mountain of cotton' (*Kārpāsa*), and at the South-West, that of butter; to the West should be placed corn of seven types; to the north-west rice should be placed; to the north which is the quarter of Soma, should be placed gold; and to the north-east ghee. All this should be given with the expression, "May the god Yama be pleased with me".[3]

Even with the gift of a she-buffalo for the dead or by the living person to seek the favours of the god of death, the milk of the buffalo was taboo at the *śrāddha* (*Brahmāṇḍa P.* II. 3.14.27). To the goddess Caṇḍikā, it was customary for women to offer food prepared from flesh and blood, along with a buffalo (or from buffalo-flesh and blood?) for the health of the husband (*Sk. P.* II. 7.18.60).[4] (For other beasts, see under "Beasts").

1. *Garuḍa P.* II. 21.15cd-16ab

   नाना-लोकान्विचरति महिषीं यो ददाति च ।।
   यमवाहस्य जननी महिषी सुगतिप्रदा ।

2. *Agni P.* 211.5-6

   महिषीदानमाहात्म्यात् अस्तु मे सर्वकामदा ।
   धर्मराजस्य साहाय्ये यस्याः पुत्रः प्रतिष्ठितः ।।

   महिषासुरस्य जननी या साऽस्तु वरदा मम ।
   महिषीदानाच्च सौभाग्यम्·············

   At Arkasthala in the Prabhāsa region, a gift of a she-buffalo is enjoined (*Sk. P.* VII. 1.175.5); see under "Brāhamaṇa" note 36.

3. *Sk. P.* V. 3.92.21cd-24

   तस्याः शृंगे जलं कार्यं धूम्रवस्त्रानुवेष्टिता ।

   आयसस्य खुरः कार्याः ताम्रपृष्ठाः सुभूषिताः ।
   लवणाचलं पूर्वस्यामाग्नेय्यां गुडपर्वतम् ।।

कार्पासं याम्यभागे तु नवनीतं तु नैऋते ।
पश्चिमे सप्त धान्यानि वायव्ये तंदुला: स्मृता: ।।

सौम्ये तु काञ्चनं दद्यादीशाने घृतमेव च ।
प्रदद्याद्यमराजो मे प्रीयतामित्युदीरयन् ।।

4. *Sk. P.* II. 7.18.60

चण्डिकायै प्रदास्यामि रक्तमांससमुद्भवम् ।
सुष्ठ्वन्नं महिषोपेतं भर्तुरारोग्यहेतवे ।।

It may be noted that a buffalo did not figure at all in the Vedic religion. On the other hand, the beast figured prominently in the rituals of South Indian tribes, such as the Todas, Madigas etc. See Henry Whitehead. *The Village gods of South India*, 2nd Ed. Delhi, 1976 (1921).

Bull : The bull is believed to be auspicious and it is recommended that one should see a bull when he goes out (*Vāmana P.* 14.36). It is said that the evil powers do not go to the habitat where there is bull, sandal wood, a lute, a mirror, honey and ghee, poison, clotted ghee and copper utensils (*Mārk. P.* 50.82)[1] But, it is inauspicious to see a bull that is diseased, while going out (*Brahmāṇḍa P.* II. 3.38.34).

The release or gift of a bull, and more particularly a black bull, has been recommended. This holds good more in the ritual of the manes (*śrāddha*); but even at other times this practice is noted. According to the *Agni P.* (194.2) if a person releases a bull on the day of the Kārttikī (Full-moon, see below) and fasts at night, he gets to the region of Śiva.[2] About the same thing is recorded in the *Sk. P.* (II. 4.35.43), which says that if on the Kārttikī full-moon day one releases a bull and performs the *nakta* (nightly fast), he goes to Śivapura, and in the next seven births he becomes a brāhmaṇa, versed in the Vedas, yet endowed with wealth. According to Another custom the bull may be released on the Kārttika full-moon-day and (or) on the full-moon-day of Vaiśākha (*i.e.* in the name of Śiva, the two equinoxes-six months interval); by doing this one gets cows and wealth (*Sk. P.* V. 3.73.18-19). At another place the same text says that the release of the bull should be performed in the month of Kārttika, on the occasion of the Kṛttikā constellation, at the holy place, Puṣkara; by doing this he achieves the virtue of the Horse-sacrifice (*Sk. P.* VI. 45.71). At another place in the same *P.* a black bull is

enjoined to be released on the Vaiśākhī (full-moon-day); thus he becomes free from all fetters and from drowning (*jalāpluteḥ*; *Sk. P.* II. 7.25.29). This shows that the time of the release was either the month of Kārttika or the Vaiśākha, or both and in both cases, it was the full-moon-day. The *Sk. P.*, (III. 2.19.20-21) mentions a place called Indrasaras (the "lake of Indra") in the Dharmāraṇya, where the release is enjoined; by this, it is said, he elevates his one hundred and one family-members, and seven *gotras*. Likewise another place in Dharmāraṇya, called Ravikṣetra ("the region of the Sun"), is recommended for this ritual; thereby one causes pacification of his manes, and they get satisfied till the end of creation (*Sk. P.* III. 2.13.71); and it is also said that by doing so these deceased do not remain *preta* till the duration of (the reign of) 14 Indras (or none dies till that period) (Ib. III. 2.15.76).

According to the *Sk. P.* (VI. 228.44-45), the *nīla vṛṣa* (black bull) was Śiva himself born of Surabhi, the divine cow. It is said that being cursed by the sages for being naked, Śiva was in a plight as his organ fell down. He propitiated Surabhi, who took him in her body, and later gave birth to him as the *nīla-vṛṣa*.

About the details of beliefs regarding the *Vṛṣotsarga* ("release of the bull") at the *śrāddha*, the following may be noted—By whichever part the released bull touches the water of the river, where it is released, by that part (it may be the horn, the tail etc.) the animal makes oppulence for the manes. If he digs up the earth by his hooves or by the horn, that becomes a well of honey for the manes (*Brahmāṇḍa P.* II. 3.19.15ff).[3] The *Garuḍa P.* (II. 3.3ff) says that one who performs the Vṛṣotsarga in the life-time, or if he performs it for one dead, does not get the state of the '*preta*' (one who is dead and is yet to be promoted to the state of the *pitṛ*=manes). *Vṛṣotsarga* has to be done on the eleventh day after death; if it is not done, the dead remains a '*preta*' even after a hundred *śrāddhas are* performed.[4] The details of the ritual in other cases are—the month of Kārttika, the northern course of the sun (*uttarāyaṇa*), the twelfth of the dark or bright half, *grahapūja* (planet-worship), worships of the Mother-goddesses, offerings into the fire, establishment of Śālagrāma (a form of Viṣṇu), *Vaiṣṇava Śrāddha* (=in honour of Viṣṇu), worship of the bull, adorning him, with the *mantra*[5]—

"O you are the Dharma in the form of the bull, created by Brahmā in ancient times; release me from the worldly life (ocean of the worldly life) by virtue of this *Vṛṣotsarga* (cf. also *Matsya P.* 92.65 for Dharma-bull). With the same *mantra*, there is another way of *Vṛṣotsarga*, so the *P*. says. A jar of water should be placed on the roots of the *darbha*-grass; water should be poured into it; this water is designated "the water of the Rudra-jar". Then with the mantra, "play with it", one should release the bull. After this one should perform the "self-funeral" (*ātma-śrāddha*). Food should be given to the brāhmaṇas. On the left part of the bull a disc should be marked; on the right a trident; and placing a wreath (on the neck of the bull), the bull should be gifted away. (Ib. II. 4.12-32).

We have some more details from the *Varāha P.* (190.40-43), when the black bull is to be released (or gifted) at the *śrāddha*. On the tail of the black stud-bull water should be poured; thereby the manes are said to have been given nourishing satisfaction for 60 thousand years. If the bull, just after release, digs up earth, then, thereby he takes up the manes fallen in hell and lands them into the region of the moon.[6] According to the *Sk. P.* (V. 3.97.169-171) one who performs *vṛṣotsarga* with a tanny bull at the holy place called Dvīpeśvara on the Narmadā attains the Śiva region after death. The bull that is white at the mouth, fore-head, feet and the tail, is the guide to the heavenly region. A person who releases a black one at the place mentioned above, lives in heaven (after death) for as many years as the hair on the body of the bull. At the Asmāhaka *tīrtha* on the Narmadā also *Vṛṣotsarga* is enjoined, where the bull is ordained to be tawny (*lohita*) in body-colour, but white at the mouth and the tail, and yellowish red (*piṅgaḥ*) at the hooves and horns. The bull who has this colour-combination is said to be *nīla*[7]; but the one that has yellowish-red body (*piṅgaḥ*) and is white at the tail and the hooves, is called *piṅga* (*Sk. P.* V. 3.146.78ff, see note below for other varieties). The *Sk. P.* at another place describes in detail (about the same fashion) the *nīla* bull; and adds that those who perform the marriage of this bull, in respect of the manes, shall not have a sinful progeny in their family (VI. 259.62; for general description Ib. 48-51). It also says that Śiva is here in the form of the Bull.

The *Nārada P.* (XIII. 135-137) records the practice of releasing a bull for the pacification of Śiva, on the full-moon-day of the Kārttika or Āṣāḍha. The bull (indicated by the word *mahiṣa* here) to be thus released is enjoined to be first marked with the figure of a *Śivaliṅga* (Ib. 137 *Śivaliṅgāṅkitam Kṛtvā mahiṣam yaḥ samutsṛjet* etc.). According to the *Bhaviṣya P.* (*Uttara* 131.1ff) the release of the Bull should be performed on the full-moon-day of Kārttika, Māgha, or on the 3rd of Caitra or the 12th of Vaiśākha, along with four cows. The bull should be partly black and should have feet white like the conch. The procedure is as follows—the mother-goddess should be installed in the front (4[cd] *mātaram sthāpayitvāgre*); she should be worshipped with flowers and whole grains. A *śrāddha* for the mother is to be performed; and also the *abhyudaya śrāddha* (*i.e.* for prosperity) is to be performed. A jar, technically called Akālamūla is to be placed; and it should be decorated with the leaves of the Aśvattha tree. After worshipping the jar, Rudra should be invoked and installed therein. A fire is to be kindled and offered to. The bull should be beautiful and one among the issues of a milch-cow having other calves living. When the bull is placed in the midst of the four young cows, the brāhmaṇa should mutter in his ear the *mantra* ("You, the lord of the Cows do we place etc."). On his body other auspicious marks sacred to Rudra are to be impressed (the marks are the same as noted above, *Garuḍa P.* II. 3.32). The bull is to be released at a temple, in the cowherds' habitat or the confluence of rivers.

There are indications that, in the place of actual bulls (with variations of descriptions mentioned above), metal-bulls were donated, which indicates a change in custom.[8] Thus the *Varāhā P.* (211.20-21) enjoins the gift of such a bull at the equinoxes. It says that blades of the *darbha*-grass are to be placed pointed to the east; on them the bull is to be placed, and worshipped. According to the *Matsya P.* (79.4,5),[9] in a copper-plate a *prastha* (a particular measure) of sesame should be placed. In it is to be placed a golden bull with wreaths, and with jaggery. The whole should be given away to a brāhmaṇa at noon, with "May the sun be pleased". In a variant, it prescribes to be given clothes, a golden bull, and a cow made of gold.[10] The bull should be placed in a copper-plate filled with a *prastha* of sesame. The whole should be given with, "May the soul of the Universe (the Sun) be

pleased" (Ib. 7-9).[11] This was ordained on the 7th of a month, called 'Śiva-caturdaśī'; one should be without food; should worship Śiva; and, giving a bull made of gold, should take food the next day (Ib. 94.6).[12] Also along with the regular release of a real *nīla* bull, the gift of a golden bull, alongwith a cow in gold is enjoined to please Umā and Maheśvara (Ib. 26).[13] The *Matsya P.* mentions the "the great gift, called *go-sahasrapradāna*". According to it in the midst of ten cows made of gold, a bull made of gold is to be placed; the image should be covered with silk-cloth, and should be decorated with various ornaments (277.8). The bull is believed to be Dharma (Ib. 15), and Śiva, having eight forms. The image is then to be given to the preceptor (Ib. 16). According to the *Liṅga P.* (II. 41.1ff) when the bull made of gold is to be donated, a crescent-shaped *puṇḍra* mark should be shown on his forehead (indicative of his identification with Śiva); the hooves should be made of either crystal-stones or with silver, the neck should be made of *padmarāga* jewels, while the hump should be made of the jewel called *gomeda*.

The *Matsya P.* (205.13ff-41) gives the various qualities of the bull, and also mentions its types. According to it, the bull should be endowed with a prominent hump and should have high shoulders; should have spacious shoulder-sides and waist; and his eyes should be like the *vaiḍūrya* gem. The ends of the horns should be like the inner portion of coral. His tail should be long and hairy. A white bull, having legs like a cat (Ib. 21, *mārjārapādaḥ*), having eyes like gems, is excellent; likewise one who is brown and yellowish red having white feet is excellent (Ib. 22). A bull having all his feet white, or having two feet white and looking dark like a *Kapiñjala* bird is excellent, and also having colour like a *tittirā* bird. The bull having a face white up to the end of the ears, and having reddish colour is called 'Nandīmukha'. He, whose stomach and back are white, is called 'Samudra'; and he is the increaser of the family (Ib. 23-24).[14] The *nīla* bull who is high tall in the front is excellent (Ib. 34). Those bulls who have (on the hair of their body) signs like *Śakti* (a spear), banner and flags are good (Ib. 35).[15] Those whose roar is like the thunder, who are huge, with spacious breasts, and good height and in appearance like infatuated elephants are excellent (Ib. 35ff).

It is said that a person who has gone against his father should, as an expiation, release the *nīla* bull (for the meaning of *nīla*, see above (*Sk. P.* I. 3.6.18[cd]). It had been customary for all to touch the bull prior to starting the daily duties according to his birth (*Vāmana P.* 14.36).

The *Agni P.* (292.38) records bull-fights for the general weal of cattle (*go-śānti*) on the first day of the bright half of Aśvina, alongwith hand and music (cf. 38[cd] *vṛṣānām yojayed yuddham gītavādyaravairapi*). According to the *Brahmavai P.* (I. 5.46) many bulls were born from the body-hair of Kṛṣṇa, one of which he gave to Śiva as Vehicle. (For bulls as gifts see under "Gifts").

1. *Mārk P.* 50.82

यत्रोक्षा चन्दनं वीणा आदर्शो मधुसर्पिषी ।
विषाज्यताम्रपात्राणि तद्गृहं न तवाश्रयः ॥

Brahmā tells the evil power, Dussaha.

2. *Agni P.* 194.2

कार्त्तिक्यां तु वृषोत्सर्गं कृत्वा नक्तं समाचरेत् ।
शैवं पदमाप्नोति वृषव्रतमिदं परम् ॥

3. *Brahmāṇḍa P.* II. 3.19.17-19

येन येन स्पृशेत्तोयं लांगूलादिभिरंगशः ।
सर्वं तद्क्षयं तस्य पितृणां नात्र संशयः ॥

शृङ्गैः क्षुरैर्वा भूमिं यामुल्लिखत्यनिशं वृषः ।
मधुकुल्याः पितॄंस्तस्य ह्यक्षयाश्च भवन्ति वै ॥

सहस्रनल्वमात्रेण तडागेन यथास्तुतिः ।
तृप्तिस्तु या पितृणां वै सा वृषेणेह कल्पते ॥

4. *Garuḍa P.* II. 3.7

एकादशाहे प्रेतस्य यस्य नोत्सृजते वृषः ।
प्रेतत्वं सुस्थिरं तस्य दत्तैः श्राद्धशतैरपि ॥

This is the origin of the custom of the gift of a cow.

5. *Garuḍa P.* II. 4.24

धर्मस्त्वं वृषरूपेण ब्रह्मणा निर्मितः पुरा ।
वृषोत्सर्गप्रभावेण मामुद्धरभवाणवात् ॥

Ib. 4.25

अनेनैव वृषोत्सर्गं रुद्रकुम्भोदकेन तु ।
दर्भमूले घटं स्थाप्य उदकं शिरसि न्यसेत् ॥

Ib. 4.26

अभिषिच्य शुभैर्मंत्रैः पावनैर्विधिपूर्वकम् ।
तेन क्रीडेति मंत्रेण वृषोत्सर्गे कृते सति ॥

Ib. 4.27[ab]

आत्मश्राद्धं ततः कुर्यात् दत्त्वा चान्नं द्विजोत्तमे ।

Ib. 4.32

वामे चक्रं प्रकर्तव्यं त्रिशूलं दक्षिणे तथा ।
माल्यं दत्त्वा तथैवास्य वृषमेकं विसर्जयेत् ॥

and Ibid. 4.59

धर्मस्त्वं वृषरूपेण जगदानन्दकारकः ।
अष्टमूर्तेरधिय्ठानमतः शाण्तिं प्रयच्छ मे ॥

6. *Varāha P.* 190.40-42

नीलाषण्डस्य लांगूले तोयमुद्धरेत् यदि ।
षष्टिर्वर्षसहस्त्राणि पितरस्तेन तर्पिताः ॥

मुक्तमात्रेण शृंगेण नीलषण्डेन सुन्दरि ।
उद्धृतो यदि सुश्रोणि पङ्कः शृंगेण तेनच ॥

बान्धवाः पितवस्तस्य निरये पतितास्तुये ।
तानुद्धृत्य वरारोहे सोमलोकं प्रयच्छति ॥

7. *Sk P.* V. 3.146.78[cd]-82

लोहितो यस्तु वर्णेन मुखे पिच्छे च पाण्डुरः ।

पिंगः खुरविषणाभ्यां न* नीलो वृषभ उच्यते ।
यस्तु सर्वांगपिंगश्च श्वेतः पुच्छखुसेषु च ॥

We except स here.

स पिंगो वृष इत्याहुः पितृणां प्रीतिवर्धनः ।
पारावतसवर्णश्च ललाटे तिलको भवेत् ॥

तं वृषं बभ्रुमित्याहुः पूर्णं सर्वांगशोभनम् ।
सर्वांगेष्वेकवर्णो यः पिंगः पुच्छखुरेषु च ।

खुरपिंगं तमत्याहुः पितृणां सद्गतिप्रदम् ।
नीलं सर्वशरीरेण स्वारक्तनयनं दृढम् ॥

In Nilais (नील) there a meating of the 'नील' —the Tibetan bull ? *Sk*, P. VI. 269.48[cd]

लोहितो यस्तु वर्णेन मुखे तुच्छ च पाण्डुरः ।

Ibid. 269.49

श्वेतः खुरविषाणेषु स नीलो वृषभः स्मृतः ।
चतुष्पादो धर्मरूपो नीललोहितचिहिनतः ॥

Ibid. 269.50

कपिलः खुरचिह्नेषु स नीलो वृषभः स्मृतः ।
योऽसौ महेश्वरो देवो वृषभश्चापि स एव हि ॥

Ibid. 269.51

चतुष्पादो धर्मरूपो नीलः पञ्चमुखो हरः ।
यस्य संदर्शनादेव वाजपेयफलं लभेनत् ।

Ibid. 269.62

विवाहं नीलरूपस्य ये वै करिष्यन्ति मानवाः ।
पितृनुद्दिश्य तेषां वै कुले नैवास्ति पातकी ॥

Ibid. 269.63

चतुःशृंगं चतुष्पादं द्विशीर्षं सप्तहस्तकम् ।
त्रिश्वाबद्धं धर्ममयं तवामेव वृषभ विदुः ॥

This is based on *RV* IV. 58.3

8. The custom of *Vṛṣotsarga* is already to be found in the Vedic rituals. It was an associate custom of Śūlagaya. See *Āśv. Gr. S.* IV. 8. 23; also *Ṛgvidhāna* I. 168-170.

9. *Matsya P.* 79.4-5[ab]

अथ कृत्वा तिलप्रस्थं ताम्रपात्रेण संयुतम् ।
काञ्चनं वृषभं तद्वत् गन्धमाल्यगुडान्वितैः ॥
दधात् द्विकालवेलायामर्यमाप्रियतामिति ॥

10. Here the motif changes from a lone bull to a *go-mithuna* (Bull-cow); for this motif see "Śayyā"

11. *Matsya P.* 79.7

वाससी वृषभं हैमं तद्वद्गां कांचनोद्भवाम् ।

Ibid. 79.9

ताम्रपात्रे तिलप्रस्थं सौवर्णं वृषभं तथा ।
दधाद् वेदविदे सर्वं विश्वात्मा प्रियतामिति ॥

12. Ib. 94.6

चतुर्दश्यां निराहारः समभ्यर्च्य च शंकरम् ।
सुवर्णवृषभं दत्त्वा भोक्ष्यामि च परेऽहनि ॥

13. Ib. 26

कृत्वा नीलवृषोत्सर्गं श्रुत्युक्तविधिना नरः ।
उमामहेश्वरं हैमं वृषभं च गवा सह ॥ (दधात्)
cf. also Ib. 100. 4-5

14. *Matsya P.* 205.23-24

आकर्णमूलश्वेतं तु मुखं यस्य प्रकाशते ।
नन्दीमुखः स विज्ञेयो रक्तवर्णो विशेषतः ॥
श्वेतन्तु जठरं यस्य भवेत्पृष्ठं च गोपतेः ।
वृषभः स समुद्राख्यः सततं कुलवर्धनः ॥

15. Ib. 34.

पुरस्तादुधतो नीलो वृषभश्च प्रशस्यते ।
शक्तिध्वजपताकाढ्या येषां राजी विराजते ।

C

Cakra : (See "Disc" and also "Circle").

Calamities : Three types of calamities are recorded; they are *ādhyātmika, ādhibhautika* and *ādhidaivika*. *Ādhyātmika* (of the person) are of two types—*śārīrika* (of the body) and *mānasa* (of the mind), the first comprising the pain to the body, including illness, diseases etc., the second comprises emotional worries, mental sickness etc. The *ādhibhautika* are those calamities that are from wild beasts, birds and men, also from ghosts, serpents and demons etc. The *ādhidaivika* calamities rise from natural elements and are from cold, heat, wind, rain, flood, lightning (*Brahma P.* 233.1-8).[1] The *Śiva P.* (*vidyeśvara sam.* 18.100ff) includes the troubles from fever, and other bodily diseases under the *ādhyātmikī vyādhi*; under the *bhautika* (*i.e. ādhibhautika*) it includes troubles from ghosts, beasts like the fox, the creatures that shoot out from the ant-hill, the sudden fall of such creatures as the lizard; also if in the house there is calamity to the trees, and regarding delivery of women and cows, even without (?) the tortoise, female serpent or an evil person being seen (which means that when these creatures are seen, there is an expectation of calamity).[2] The *ādhidaivikas* are the stroke of the lightning, epidemics (*mahāmārī*), fever (*jvaramārī*), epidemics of the cattle (*gomārī*), cholera (*visūci*), chicken pox (*masūrikā*), a combination of evil constellations in one's horoscope and bad dreams. The *Śiva P.* (VII. 2.38.1-2) says that the real calamities are laziness, diseases, doubts, distressed mind, lack of faith, confused look, etc.

1. *Brahma P.* 233.7-8

मृगपक्षिमनुष्याद्यैः पिशाचोरगराक्षसैः ।

सरीसृपाद्यैश्च नृणां जन्यतेऽचाधिभौतिकः ॥

शीतोष्णवात-वर्षाम्बु-वैद्युतादि-समुद्भवः ।
तापो द्विजवरश्रेष्ठाः कथ्यते चाधिदैविकः ॥

2. *Śiva P. vidyeśvara saṁ.* 18.101[cd]
अकस्मादेव गोधादिजन्तूनां पतनेऽपि च ।

Ib. 102
गृहे कच्छपसर्पस्त्रीदुर्जनादर्शनेऽपि च ।
वृक्षनारीगवादीनां प्रसूतिविषयेऽपि च ॥

Ib. 103
भावि दुःखं समायाति तस्मात्ते भौतिकाः स्मृताः ।

Cāmara : See under "Chowry".

Cañculā : She was the wife of a Brāhmaṇa, named Binduga, staying in Bāṣkalagrāma. Though she was beautiful she was neglected by her husband in her youth. Hence, she became a free woman, and had union with her paramour. After the death of her husband she went to Gokarṇa and heard Śivakathā (the stories in praise of Śiva); was free from her sins and became an attendant of Pārvatī. She also caused the release of her husband from the state of a ghost (*Śiva P.* Māhātmya 3.13ff). The same story comes in the *Sk. P.* (III. 3.22), where the name occurs as Bandulā (Cañcalā being a variant reading), probably a confusion from the noun Binduga (see under "Omens").

Canopy (*toraṇa*) : The custom of erecting a ritual-canopy obtains at various places, the belief being that thereby the advance would be successful and the future events rewarding. When the king Indradyumna started to Nīlādri he went from under the canopy made from the stumps of the plantain tree (*Sk. P.* II. 2.11.56 *Kadalī-kāṇḍa-sannaddha-toraṇādhaḥ*). According to the *Agni P.* (268.22) when the army advances (or at the *nīrājanā* ceremony, see under "Nīrājanā") first the elephant should be led; and the canopies erected for such purposes should not be such as would cross the temple-crests called *go-puras*.[1] The trees from which stumps for the canopy are to be made are *Nyagrodha* (Vaṭa), the Udumbara, Aśvattha, Bilva, Palāśa, Khadira (For the beliefs regarding these see under "Trees"). The canopies should be fifteen cubits high and should be

decorated with cloth, flowers and other things (*Garuḍa P*. I. 48.8,9).[2] The sudden, causeless, fall of the canopies was an omen indicative of the King's death (*Matsya P*. 237.1).[3]

At the Govardhana-worship (Govardhana is the name of a mountain) on the 1st day of the bright half of Kārttika, a rope fastened at two opposite ends to two poles, placed apart (*mārgapāli*) is enjoined to be erected (see under "Cows"-'govardhana'). Cattles and others are to go under it (*Sk. P*. II. 4.10.33). A similar *mārgapālī* was to be arranged on the 14th dark of Āśvina which marks the Dīpāvalī festivals (see under "Festivals"; also *Bhaviṣya P*. Uttarakhaṇḍa 140.40-47).[4] The *Agni P*. (56.7ff) says that the *toraṇa* should be (preferably) on the eastern side. The trees for support should be *Pippala*, *Audumbara*, or Vaṭa, or even the *Plakṣa*. This *toraṇa* is termed "Suśobhana". Others are termed Subhadra, Sukarman and Suhotra. It should be five Cubits (in width) and at its base auspicious jars are to be placed. It should be consecrated with a suitable *mantra*.[5]

1. *Agni P*. 268.22

   ....ततो हि प्रथमं गजान् ।
   निष्क्रामयेत्तोरणैस्तु गोपूरादि न लंघयेत् ॥

   The practice is seen even today at such festivals as the *poḷā* in Maharashtra and Madhyapradesh (India) where cattle are taken under the canopy.

2. *Garuḍa P*. 48.8[cd]

   न्यग्रोधोदुम्बराश्वत्थबैल्वपालाशखादिराः ॥

   Ib. 9[ab]

   तोरणाः पञ्चहस्ताश्च वस्त्रपुष्पाद्यलंकृताः ।

3. *Matsya P*. 237.1

   प्रासादतोरणाट्टालद्वारप्राकारवेश्मनाम् ।
   निर्मिमित्तं तु पतनं दृढानां राजमृत्यवे ॥

4 *Bhaviṣya P.* Uttara. 140.47[ab]
मार्गपालीं समुल्लंघ्य नीराजः स्यात् सुखी सदा ॥
The word मार्गपाली indicates "protection of/on the way"(√पा॒क्त) though it is a "line on the road".

5. *Agni P.* 56.9; the mantra prescribed in this text is *RV*. 1. 22.15 स्योना पृथिवि भव etc.

Cāturmāsya ("The period of four months"): This period is marked by various rituals and festivals (such as Nāga-pañcamī etc., see under "Festivals"). One of the most important rituals in this period is the sleep of Viṣṇu. The period starts from the 11th bright of Āṣāḍha and ends on the 11th bright of Kārttika. On the 11th bright of Āṣāḍha, Viṣṇu is believed to sleep and on the 12th bright of Kārttika he is said to get up. When the sun enters the Mithuna constellation, one is ordained to cause Viṣṇu to sleep, and when the sun enters the constellation Tulā, he is to be aroused. During this period restricted behaviour is enjoined (in modern times onion and brinjals are not eaten by the devout during this period). The period of sleep for Viṣṇu is also believed to be for the sleep of all the forces of nature (*Padma P.* Uttarakhaṇḍa 66.10-17). Meals on leaves of Palāśa (*Butea Frondosa*) are ordained, and also sleeping on the ground, for all pious people. In the month Śrāvaṇa vegetables are not to be eaten; in Bhādrapada curds are *taboo*; in Āśvina milk is not to be taken, and in Kārttika pulses are to be left out (*Padma P.* Uttarakhaṇḍa 55.32-34). No marriage is allowed; and kings are ordained not to undertake expeditions (Ib. 66.7). It is said that if a marriage takes place during this period, the bride becomes a widow within a year's time (*Sk. P.* VI. 156.5-6).[1] Various things and acts are *taboo* during this period (Ib. 236.7ff; *Padma P.*, Brahmakhaṇḍa 3.3-4). During this period, the wives of the gods are said to resort to creepers, which, being worshipped, fulfil all desires.[2] Viṣṇu is said to stay in water during this period (*Sk. P.* VI. 233.26[ab] *cāturmāsye jalagato devo nārāyaṇo bhavet*).[3] Hence bath in cold water (out of the house) is enjoined (Ib. 32[cd]); but not with hot water, or in the night (Ib. 33).

1. *Sk. P.* VI. 156.5[cd]

........(प्रसुप्ते मधुसूदने ।)

अस्मिन्काले तु सम्प्राप्ते या कन्या परिणीयते ।।

Ib. 6[ab]

सा च संवत्सरान्मध्ये ध्रुवं वैधव्यमाप्नुयात् ।

2. Ib. 252.42[cd]

चातुर्मास्ये देवपत्न्यः सर्वा वल्लीसमाश्रिताः ।।

Ib. 43[ab]

प्रयच्छन्ति नृणां कामान्वाञ्छितान् सेविता अपि ।

3. At another place Viṣṇu is said to take resort to a tree, cf. Ib. 247[cd].

तस्माद्वृक्षगतो विष्णुश्चातुर्मास्येऽघनाशन ।।

Chāyā : Chāyā comes in the Vedic myth of the Sun (in his aspect of Vivasvān) and Saraṇyū, which states that the former ran after the latter to unite with her. The latter took the form of a mare; hence the former took that of a horse (*RV.* X. 17.2). To avoid the sun, Saraṇyū (who is called Sañjñā in the Purāṇas) created her substitute named Chāyā. When the sun united with Chāyā, Sāvarṇī Manu, Śani (the planet Saturn) and the daughter Tapatī were born, while Yama was the son of the sun from Sañjñā. Chāyā loved her children more than she did Yama. This enraged Yama, who cursed her to be black. Yama raised his foot to hit Chāyā, his step-mother. The latter cursed him that his foot will fall off (*Mārk P.* 77.11-35). The *Brahma P.* (6.9ff) which has the same account, adds that Sañjñā created the substitute, as she was unable to bear the lustre of the sun. When Yama complained to the sun of the ill-treatment of Chāyā, the sun held her by her hair and admonished her (Ib. 33-34). The same account occurs further also (Ib. 32.52ff). When the sun united with Sañjñā in his horse-form, the latter doubted him to be another person and threw off his semen from her mouth and nose; thence were born the twin-gods Aśvins, (*Śiva P.* V. 35.32-34).[1] Earlier when Chāyā was rebuked by the sun for the ill-treatment of Yama, she told that

she was not Sañjñā; that the latter was busy practising *yoga* in the forest (Ib. 26[d] *vane vasati śādvale*),[2] not being able to bear the sun's lustre. Chāyā then made the sun's lustre mild (Ib. 26-29).

The *Brahmāṇḍa P.* (I. 2.36.96-98) has a different story. According to it one Sṛṣṭi was the son of Dhruva and Bhūmi. Sṛṣṭi told his own shadow to be a woman. Hence his shadow became a woman, from whom Sṛṣṭi produced five sons. Obviously,[3] the story has no connection with the Chāyā-Sañjña myth.

1. *Śiva P.* V. 35.32[cd]

सोऽश्वरूपं समास्थाय गत्वा तां मैथुनेच्छया ।।

Ib. 33

मैथुनाय विचेष्टन्ती परपुंसोऽभिशङ्कया ।
मुखतो नासिकायां तु शुक्रं तद् व्यदधान्मुने ।।

Ib. 34[ab]

देवौ ततः प्रजायेतामश्विनौ भिषजां वरौ ।

2. Ib. 28[ab]

श्लाघ्या योगबलोपेता योगमासाद्य गोपते ।

Saraṇyū is not found in the post-Vedic lit. Sañjñā is mentioned at the *Mb*, with the same myth; but there is no Chāyā (Ādi. 66.35; Anuś. 150.17-18).

3. *Brahmāṇḍa P.* I. 2.36.96[cd]

स्वां छायामाह वै सृष्टिः भव नारीति तां प्रभुः ।।

Ib. 98[ab]

छायायां सृष्टिराधत्त पञ्चपुत्रानकल्मषान् ।

Chariot : The divine chariot of Śiva, when he advanced against the demon Bāṇa at his Tripura, was equipped as follows : The chariot was 'Mahīmaya' (composed of the earth); at the yoke were the Aśvins, at the right side was Yama, the lord of death; at the left was Kāla; at the wheels were the Gandharvas; the controller (*yantṛ*) was the 'eldest god' (*surajyeṣṭha*); the horses were the Vedas (four in number); at the

bits of the bridle (*khalinādiṣu*) were the *aṅgas* (the ancillary texts of the Vedas); the reigns were the metres; the whip was the mystic syllable '*Om*'; and the middle of the yoke was the mountain Meru (*Sk. P.* V. 3.27.11ff).[1] The *Matsya P.* (132.15-21) describes the chariot of Śiva in the same context; and more or less the same is the equipment. The two attendants of Śiva were at both sides; the head (tip) of the chariot was composed of Meru etc. The variations are—the two sides of the chariot were the dark half and the bright half of the month (Ib. 18); the 'control' (*yantra*) was composed of the gods (Ib. 19[d]). At another place the same *P.* again mentions the divine chariot of Śiva (Ib. 187.3-7); the additional point of information is that Kubera stands at the canopy (Ib. 5); his bow is the Mandāra mountain; the bow-string is Vāsuki (Ib. 3) etc. The *Vāraha P.* (21.31-34) also describes the chariot of Śiva, in the same context. The chariot was made of the Vedas and the Vedāṅgas; in the place of the two horses were two deers; the three poles were the three principles (*sattva, rajas, tamas*); it was comprised of triple worship (*tripūjakam*), and three soma-pressings (*tri-savanam*); the axle was Dharma and the sound comprised of the Maruts; the two flags were the day and night; (other details are more or less as before; cf. *Sk. P.* above). Such a divine chariot is described for no other god.

About the banners on the chariot of gods, the *Sk. P.* (II. 2.25.9ff) says as follows : The chariot of Vāsudeva Kṛṣṇa has Garuḍa as the banner; that of Subhadrā has the lotus-banner; the description comes in the context of the preparation of the chariots (at Jagannātha Kṣetra) for the Rathayātrā. The chariot of Viṣṇu (Kṛṣṇa) should have sixteen wheels, that of Balarāma fourteen and that of Subhadrā should have twelve wheels. All the three are to be well decorated with beautiful pictures, flags, banners and dolls and *mithunas* (amorous couples) in various poses (Ib. 19-20).[2] (For calamities at the Rathayātrā, see under "Omens").

It was customary to circumambulate the chariot prior to mounting it; and it was to be duly consecrated.[3] (Ib. II. 2.11.64-65).

Among the other decorations of the chariot are mentioned small bells; and the chariots of various shapes such as a *Vimāna* (a type of construction) are mentioned (*Sk P.* VII. 3.36.101[a] *Vimānapratimākārāḥ*

and *Kiṅkiṇījāla-sadghaṇṭā-patākābhir alaṅkṛtāḥ*). The *Bhaviṣya P.* (Uttarakhaṇḍa 134.41ff-69) describes the ritual-chariot of the sun-god. According to it the chariot may be made of good wood, or even of bamboo. It should have a hundred stars on it and many wreaths. It should be drawn by two white bullocks; and the banner should have the image of the god of love, Kāma (Ib. 43^{b} *pañcabāṇa patākinam*); it should be decked with the sacred umbrella; and the *cāmara*. When the idol is placed in it, alongwith other things, betel leaves are enjoined to be placed. The festival of the chariot is called "Damanaka-āndola-kara" (For the Chariot-yātra in favour of Brahmā, see under "Brahmā"-note 27).

1. The description of the chariot of Śiva comes at *Mb.* Karṇa, 34.16.57, and certain details tally.

2. *Sk. P.* II. 2.25.20^{cd}

   विचित्रबंधमिथुनपुत्तलीवलयान्वितम् ।।

3. About King Indradyumna the following is said, *Sk. P.* II. 2.11.64^{ab}

   ......बहिर्द्वारे रथं दृष्ट्वा सुसज्जितम् ।

   Ib. 65^{ab}

   प्रदक्षिणीकृत्य नृपो नारदेन समाविशत् ।

   also Ib. II. 2.25.16^{ab}

   न वासितव्यो देवोऽसौ अप्रतिष्ठे रथे नृप ।

   Ib. 17^{ab}

   तस्मात्प्रतिष्ठा प्रथमं हरेः कार्या रथस्य वै ।

Child : The mouth of a child is said to be pure (*Agni P.* 156.10 *vatsānām mukham śuddham*); and the child is pure at the time of his birth. (*Garuḍa P.* I.214.23, *prasave ca śucir vatsaḥ*). The state of being a child (*śiśuḥ*) is from the birth to the eighth year; he does not get polluted, till his *upanayana*, as regards things to be eaten and not to be eaten (*Sk. P.* IV. 40.65).[1] There is an indication of measuring the child (at birth). It is said that Nārada measured Vaiśvānara, as a child, with a triple thread dyed reddish with the saffron, from his feet to his head, facing the north (*Sk. P.* IV. 11.55-56).[2]

We have instances of divine children drinking the milk of supernatural women. Śiva is said to have assumed a child's form and drunk the breast of Kālikā, and, thereby drank her anger and made her mild. (*Sk. P.* I. 2.62.10). At the marriage of Pārvatī Śiva assumed the form of a child and got into her lap.[3] (Ib. I. 2.25.100ff; see under "Śiva" also).

1. *Sk. P.* IV. 40.65

जातमात्रः शिशुस्तावद् यावदष्टौ समाः स्मृताः ।
भक्ष्याभक्ष्येषु नो दुष्येत् यावन्नैवोपनीयते ।।

2. *Sk. P.* IV. 11.55[cd]

आनीय कुंकुमारक्तं सूत्रं च त्रिगुणीकृतम् ।।

Ib. 56

स्मृत्वा शिवौ गणाध्यक्षमूर्ध्वीभूतमुदङ्मुखम् ।
मुनिः परिममौ बालमापादतलमस्तकम् ।।

3. *Sk. P.* I. 2.25.100ff

उत्संगतलसंगुप्तो बभूव भगवान् भवः ।

Chowry (fly-flapper) (*cāmara*) : It is made of the hair of the Yak (called *vanagau* or *camarī*, 'wild cow') with a handle in gold, silver or other metal. It is a symbol of royalty and divinity. The *Sk. P.* (I. 1.5.51) enjoins the gift of a chowry.[1] Along with the banner, umbrella and other things like the incense, the chowry formed an appliance at worship (*Śiva P. vidyeśvara sam.* 5.4; 7.7; 9.5). On either side of a deity it was customary to show a woman having a chowry in hand (*Matsya P.* 259.68[cd], for Indra; Ib. 260.45[ab] for the goddess). The chowry was used even for royal persons and others deserving respect. Tulasī and Śaṅkhacūḍa, in their love-sport, are described as being waited upon by attendants having chowries in hand (*Brahmavai P.* Prakṛtikhaṇḍa 17.88; cf. 55.15 Rādhā described—*gopībhiḥ sapriyābhiś ca sevitām śveta-cāmaraiḥ*).

1. *Sk. P.* I. 1.5.51

चामराणि प्रयच्छन्ति देवदेवस्य शूलिनः ।
चामरैर्वीज्यमानास्ते भविष्यन्ति जगत्त्रये ॥

cf. *Brahmavai P.* Prakṛtikhaṇḍa 27.18

यो ददाति विप्राय व्यजनं श्वेतचामरम् ।
महीयते वायुलोके वर्षाणामयुतं ध्रुवम् ॥

The mention of the Vāyuloka (*i.e.* the region of the Wind-god) is suggested from the wind caused by the waving of the chowry.

Circle (*maṇḍala*) : Various occasions are noted for making a circle. The making of a *maṇḍala* is enjoined at the time of taking food; and the reason given is that of an older tradition. It is said that the gods like Brahmā and others, and the sages like Vasiṣṭha, live by the *maṇḍala*; hence it is necessary to prepare a *maṇḍala*. The *maṇḍala* differs according to the *Varṇas*. For the Brāhmaṇa one should make square, for the Kṣatriya, triangular, for the Vaiśya it should be a circular one, and for the Śūdra only the sprinkling of water (*Sk. P.* IV. 40.135-136).[1] In connection with Viṣṇu at the Sindhurāja-*kṣetra* at the Kṣetra of Jagannātha the following is to be followed. The worshipper should face the east, and make a *maṇḍala* before him. It should be a square one, having four gates (at the four quarters), having the *swastika* sign at the four corners. In the midst there should be a lotus of eight leaves. Then he should do the *nyāsa* (*i.e.* dedicating the various limbs to various deities) which is dedicating the six limbs to six letters.[2] The two *Śeṣas* (Ananta and Śeṣa) should be pointed on the belly (*Sk. P.* II. 2.30.72-74). According to the *Garuḍa P.* (I. 8.1ff); Viṣṇu should be worshipped in a pandal built on the earth (1, *bhumiṣṭhe maṇḍape*); and a *maṇḍala* called *Vajranābha* is to be prepared (Vajranābha is the name of the disc of Kṛṣṇa) with the powder of five colours (Ib. *pañcaraṅgika-cūrṇena*). The *maṇḍala* is to be prepared with sixteen houses (*Koṣṭhakas*), and eight centres (*nābhis*). From the central and the eastern *nābhi*, the cord should be moved; and in the mid-space one should move (the cord) a quarter size less. With it (the cord) one should draw out the middle circle (*Karṇikā*); and with two parts of the *Karṇikā* one should draw the leaves.[3] Lotuses

should be made at all the navels. There should be gates made with proper division with the cord, and with half of the measure of the cord there should be the adornment of the gates.[4] The colour of the central portion (*Karṇikā*) should be yellow; the filament should be red and white. The space should be filled with the dark colour and the reddish colour. The gates should be in white; and there should be five lines in the circle (white, red, blue, yellow, black).[5] Having prepared the *maṇḍala*, in it Hari (Viṣṇu) should be worshipped.

The *Garuḍa P.* at another place (II. 19.11ff), states the reason for preparing the *maṇḍala*. It says that without the *maṇḍala* on the earth whatever is performed is as if unperformed. If the *maṇḍala* is not made a diseased person does not get free from disease. The gods Brahmā, Viṣṇu, Rudra and Agni sit in the *maṇḍala*; hence a *maṇḍala* has to be made. If it is not made, a person dies, whether he be an old man, a young person or even a child.[6]

As regards the preparation of a *maṇḍala* the *Śiva P.* (VI. 5.1ff) has the following to say : After selecting a piece of land, and making it clean and even with fragrant paste and other juices, one should erect a pandal. Therein at one spot on the ground, which has been smoothened to look like the surface of a mirror (2^b *darpaṇodara-sannibhe*), a square should be prepared of the measure of two *aratnis* (cubits). Then taking a palm-leaf equal to the size, in length and breadth (of the square), with it he should make equal divisions of 13×13, with a dyed thread, himself facing the West, and adjusting the thread to the East, West, South and the North. Thus by the thread-markings, all together there will be 169 ($= 13 \times 13$) houses. The middle house will be the central portion (*Karṇikā*). Outside it (on all sides) there will be the eight 'petals' (*dalāṣṭakam*). The 'petals' will be all of white colour; the *Karṇikā* should be of yellow colour and the circle should be of red colour. The joints of the petals should be dyed black and red. In the *Karṇikā* the *yantra* should be sketched. It should indicate the meaning of the mystic syllable *Om* (*praṇavārtha-prakāśkam*). Below it should be drawn (in dye) the pedestal (*pīṭha*), and above it Śrīkaṇṭha (Śiva); above it Indra (*amareśa*) and Mahākāla in the middle. On his fore-head should be drawn a staff (*daṇḍa*, a perpendicular line) and also the god (*Iśvara*). The pedestal should be

dyed in black, Śiva (Śrīkaṇṭha) in yellow, Indra and Mahākāla in red and black respectively. The *daṇḍa* should of smoke-colour, and Īśvara white. This is the complete *yantra*. (The rest of the chapter gives the procedure of various other *maṇḍalas*. Another *maṇḍala* named 'Kailāsaprastara' is mentioned at Ib. 29).

The *Agni P.* mentions several *cakras*, such as *Rāhucakra* (Ib. 123. 8ff), *Śanicakra* (Ib. 8), *Kūrmacakra* (Ib. 9), *Sevācakra* (Ib. 132.1ff), *Tārācakra* (Ib), *Naracakra* (Ib. 131), *Koṭacakra* (Ib. 128.2-8), and there are others mentioned such as *Ācakra*, *Vicakra*, *Śikhācakra*, *Sañcakra* and *Jvālacakra* (Ib. 306.7). It also mentions the *Svarodayacakra* (Ib. 123). They are for divination. A few may be described here. In the Rāhucakra there should be seven (houses) above and seven below, according to the division of the quarters placing Vāyu and Agni to the South-west and the South-east respectively on the full-moon-day. On the New-moon day Rāhu is the image of the day (Ib. 11, *tithirūpakaḥ*); so the letter *r* should be written on the south side and *h* to the North-east side.[7] In the *Śanicakra*, there is depiction of the half-month, and there is the rise of the planets in order, according to fifteen divisions; the quarter of Śani is the 'giver of death'.[8] The Sevācakra is for the indication of gain and loss, especially as regards the father, mother, brother and the husband and wife (*Agni P.* 132.1 *lābhālābhārthasūcakam*). In the *Cakra*, there is an indication of one who gains and of the one from whom there is the gain. There are six lines upgoing and eight oblique. There should be thirtyfive houses; and in them are the letters to be written. First the first five vowels and then the consonants. (Ib. 2-3).[9] (cf. *Svarodaya-cakra* mentioned below).

The *Tārācakra* deals with horoscopic information, and tells about the fortune, calamities and well being according to the constellations at birth (*Agni P.* 132.14-18). The *tārās* are termed *janmatārā* (birth-constellation), *Sampat-tārā* (wealth), *Vipattārā* (calamity), *Kṣematārā* (well being), *pratyarā*, *dhanadā*, *naidhānā*, *maitratārā*, *paramitrā*. The *janmatārā* is auspicious, *sampattārā* is very great, *vipattārā* is fruitless, *Kṣematārā* is good for all works, *pratyarā* is the destroyer of wealth; *dhanadā* gives Kingdom etc., *naidhānā* is the destroyer of all work, *maitratārā* is for friendship, and *paramitrā* is for good.

Naracakra—The *naracakra* cannot be strictly called a *maṇḍala* or any other similar design as such. It is the figure of a man with stars at various limbs. That is why it is said to be "full of the cluster of constellations" (*Agni P.* 131,8[b] *ṛkṣapiṇḍātmakam*). For it first a figure of a man is to be drawn and then the *ṛkṣapiṇḍas* are to be shown. On the head there should be three constellations, on the mouth one, on the ears two (*i.e.* on each); on the hands four (*i.e.* number of the Vedas); two on the eyes; on the heart five (*i.e.* indicative of the number of the five elements); on the feet six (three on each); the name constellation should be clearly manifested in a circle, drawn at the eyes, head, right ear, on the right hand, on the feet, the heart, the neck and again on the left hand; and at the private parts and again on the feet. In whichever constellation stands the sun, there if the Mars and Rāhu stand, in that place on the body, it is indicative of injury (*Agni P.* 131.8-12).[10]

Koṭacakra (the "fort-circle")—There are three 'hollowed tubes' (*nāḍī*) in this *Cakra* with eight constellations in each namely—(i) The outer tube (*bāhyanāḍī*), in which the constellations are Kṛttikā, Āśleṣā, Bharaṇī, Viśākhā, Anurādhā, Śravaṇa, Dhaniṣṭhā and Revatī; (ii) The Middle tube (*madhyanāḍī*) with the following constellations—Rohiṇī, Puṣya, Phālgunī, Svāti, Jyeṣṭhā, Abhijit, Śatatārā, and Aśvinī; and (iii) The Inner tube (*Ābhyantaranāḍī*), with the following constellations—Mṛga, Punarvasu, Phālgunī, Citrā, Mūla, Uttarāṣāḍhā, Pūrvābhādrapadā and Revatī (*Agni P.* 128.2-8).

Further it is said (Ib. 11-13) that in the *Koṭa* if the mild planets are endowed with suitable constellations, then there will be victory to those that are in (*madhyasthitānām*), and those who advance will be destroyed. If the mild planets Venus and Mars, are with suitable constellations, then there will be destruction of the inmates and victory to the advancers (see note). If there be started a battle when there are four constellations at the entrance, there is no doubt that the fort will be victorious.[11] (See "Constellations"—Nāḍī's from *Agni P.* 126).

The *Svarodayacakra* is meant to indicate victory at the battle. It is called *Svarodaya*, as it comprises the five vowels *a*, *i*, *u*, *e*, and *o* to be set in the beginning. Then the consonants from *K* to *H* are to be

set; they indicate the Mars and the Sun; the letter *jñ* and the word Soma indicate the planets Guru and Venus (*Ibid*. 123.1ff), (see further 7; for *jayacakra* and *caitracakra* see under "War"; also for *Tārkṣya cakra*, under "War") (cf. *Sevācakra* mentioned above).

There is also the *sudarśanacakra* with its ancillaries (*sāṅgam*) with an idea to control minor planets. An image of a man representing the Sudarśana cakra is to be drawn; and at various limbs various letters should be drawn. The figure should be seated on a lotus or a circle, should be of fiery countenance, should have long side teeth (*daṃṣṭrinam*), and have four hands, with the conch, mace, lotus and the disc in hands; one should prepare two discs in yellow with red spokes and the rest in black. The periphery should be white with a black line at the outer fringe. In-set should be stars and certain letters. (To worship these two *cakras* and the *Sudarśana* in the male figure), already there should be brought water in a jar and be placed in the path of the cows (*gocara*). Offering to Sudarśana (the male figure) one should, in order, offer into the disc on the south. He should also offer ghee, *apāmārga*, fire-sticks, *akṣatā* (unbroken rice), sesamum and mustard, *pāyasa* (milk-soup) etc. The remains of these materials should be placed in the jar, in order, which should be filled with milk(*gavya*). A *homa* (offerings to the fire) is to be performed, with *dūrvā* for life, with the lotuses for wealth, with *udumbara*-twigs for sons, for the gain of cattle with ghee, and with twigs of various trees for the gain of intellect. The *homa* is to be performed in the cow-shed (*Agni P*. 306.7-20).[12] The *sudarśana-puruṣa* is identified here with the Narasimha (man-lion) incarnation of Viṣṇu; and the *mantra*, "*Om Kṣaum namo bhagavate nārasimhāya* etc." should be uttered; this *mantra* will drive away trouble from planets, poison and diseases; and it will also be conducive to check fire and water (Ib. 21-22).[13]

A circle (*cakra*) is also mentioned in the context of the worship of the goddess Caṇḍikā; she is said to have asked the gods to sit in a circle, and extracted the lustre from their bodies with *mantras* pertaining to Śakti. She put that lustre in the circle (*Sk. P*. VII. 3.36.26-27).[14] The stones called Śālagrāma are said to be endowed with various powers,

depending on the circle upon them, implanted by insects (*Brahmavai P.* prakṛtikhaṇḍa 21.59ff; 60-80; see under "Stones"; (See also under "Conjuring").

1. *Sk. P.* IV. 40.136

ब्राह्मणे चतुरस्त्रं स्यात् त्र्यस्त्रं वै बाहुजन्मनः ।
वर्तुलं च विशः प्रोक्तं शूद्रस्याभ्युक्षणं स्मृतम् ॥

cf. *Nārada P.* 26.34ff, for the same verses, in the context of food at a *śrāddha*.

2. Ib. II. 2.30.74[ab]

षड्भिर्वर्णैः षडंगानां न्यासः प्रोक्तो मनीषिभिः ।

3. *Garuḍa P.* I. 8.5[cd]

पूर्वमध्यमनाभिभ्यामथ सूत्रं तु भ्रामयेत् ॥

Ib. 6

अन्तरेषु द्विजश्रेष्ठः पादोनं भ्रामयेद् हर ।
अनेन नाभिसूत्रस्य कर्णिकां भ्रामयेत् शिव ॥

Ib. 7

कर्णिकाया द्विभागेन केशराणि विचक्षणः ।
तदग्रेण सदा विद्वान् दलान्येव समालिखेत् ॥

4. Ib. 9

आदिसूत्रविभागेन द्वाराणि परिकल्पयेत् ।
द्वारशोभां तथा तत्र तदर्धेन तु कल्पयेत् ।

5. Ib. 10-11

कर्णिकां पीतवर्णेन सितरक्तादिकेसरान् ।
अन्तरं नीलवर्णेन दलान्यसितेन च ॥

कृष्णवर्णेन रजसा चतुस्त्रं प्रपूरयेत् ।
द्वाराणि शुक्लवर्णेन रेखाः पञ्च च मण्डले ॥

6. *Garuḍa P.* II. 19.11[cd]

मण्डलेन विना भूम्यां कृतमप्यकृतं भवेत् ॥

Ib. 12

आतुरो मुच्यते नैव मण्डलेन विना भुवि ।
ब्रह्मा विष्णुश्च रुद्रश्च श्रीर्हुताशन एव च ॥

Ib. 13

मण्डले चोपतिष्ठन्ति तस्मात्कुर्वीत मण्डलम् ।
अन्यथा म्रियते यस्तु वृद्धो बालो युवापि वा ॥

7. *Agni P.* 123.10

राहुचक्रे च सप्तोर्ध्वम् अधः सप्त च संलिखेत् ।
वाय्वग्न्योश्चैव नैऋत्ये पूर्णिमाग्नेयभागतः ॥

Ib. 11

अमावास्यां वायवे च राहुर्वैतिथिरूपकः ।
रकारं दक्षभागे तु हकारं वायवे लिखेत् ॥

8. *Agni P.* 123.8

शनिचक्रे चार्धमासं ग्रहाणामुदयः क्रमात् ।
विभागैः पञ्चदशभिः शनिभागस्तु मृत्युदः ॥

9. *Agni P.* 132.2

तस्मिंश्चक्रे तु विज्ञेयं यो यस्माल्लभते फलम् ।
षडूर्ध्वाः स्थापयेद्रेखा भिन्नाश्चाष्टौ च तिर्यगाः ॥

Ib. 3

कोष्ठकाः पंचत्रिंशच्च तेषु वर्णान्समालिखेत् ।
स्वरान्पञ्च समुद्धृत्य स्पर्शान्पश्चात्समालिखेत् ॥

10. *Agni P.* 131.8

नरचक्रं प्रवक्ष्यामि ह्यृक्षपिण्डात्मकं यथा ।
प्रतिमामालिखेत् पूर्वं पश्चादृक्षाणि विन्यसेत् ।

Ib. 9

शीर्ष्णे त्रीणि मुखे चैकं द्वे ऋक्षे नेत्रयोर्न्यसेत् ।
वेदसंख्यानि हस्ताभ्यां कर्ण ऋक्षद्वयं पुनः ॥

Ib. 10

हृदये भूतसंख्यानि षडृक्षाणि तु पादयोः ।
नामऋक्षं स्फुटं कृत्वा चक्रमध्ये तु विन्यसेत् ॥

Ib. 11

नेत्रे शिरोदक्षकर्णे याम्यहस्ते च पादयोः ।
हृद्ग्रीवावामहस्ते तु पुनर्गुह्ये तु पादयोः ।।

Ib. 12

यस्मिन्नृक्षे स्थितः सूर्यः सौरिभर्मौस्तु सैंहिकः ।
तस्मिन्स्थाने स्थिते विद्यात् घातमेव न संशयः ।।

11. *Agni P.* 128.11

कोटमध्ये ग्रहा सौम्या यदा ऋक्षान्विता पुनः ।
जयं मध्यस्थितानां तु भङ्गमागामिनो विदुः ।।

Ib. 12

प्रवेश-भे प्रवेष्टव्यं निर्गमभे च निर्गमेत् ।
भृगुः सौम्यस्तथा भौम ऋक्षान्तं सकलं यदा ।।

Ib. 13

तदा भङ्गं विजानीयात् जयमागन्तुकस्य च ।
प्रवेशर्क्षचतुष्के तु संग्रामं चारभेद्यदा ।।
तदा सिध्यति तद्दुर्गं न कुर्यात् तत्र विस्मयम् ।।

12. *Agni P.* 306.19[cd]

दूर्वाभिरायुषे पद्मैः श्रिये पुत्रा उदुम्बरैः ।।

Ib. 20[ab]

गोसिद्धयै सर्पिषा गोष्ठे मेधायै सर्वशाखिना ।।

13. Ib. 21. The *mantra*-

ॐ क्षौं नमो भगवते नारसिंहाय ज्वालामालिने ।
दीप्तदंष्ट्रायाग्निनेत्राय सर्वरक्षोघ्नाय,
सर्वभूतविनाशाय सर्वज्वरविनाशाय
दह दह पच पच हूं फट् ।

14. *Sk. P.* VII. 3.36.26-27

मण्डलं रचयामास सर्वसिद्धिप्रदायकम् ।
उपवेश्य ततः सर्वान् समस्तांस्त्रिदशालयान् ।।

तेषां शरीरगं तेजः शक्तियैर्मन्त्रसत्तमैः ।
आकृष्य न्यसयामास मण्डले तत्र पार्थिव ।।

Circumambulation (*pradakṣiṇā*) : Circumambulation of auspicious things or deities has been an ancient practice. It is said that when Indradyumna advanced towards Nīlādri he performed the *nāndī-śrāddha* (an expiatory ritual for the manes who would bless with joy), did circumambulation to the fire (circumambulation is always turning in a circle from the right of the object); he also circumambulated the chariot yoked with horses and sat in it (*Sk. P.* II. 2.11.33;-64-65). Among objects for which or whom circumambulation is ordained are also included the cross-road where four roads meet, the tree at a holy place, a temple, an ascetic, the preceptor, one who has more knowledge than one self, and an elderly person (*Sk. P.* I. 2.41.127-128).[1]

While performing circumambulation, the holy person or the object should not be strode upon; and other such things not to be strode upon are *nirmālya* (the used up flowers, wreaths etc.), the pedestal, and the *chāyā-prāsāda* (the shadow of the divine seat ?). Indra had strode over the pedestal (*pīṭhikā*); hence he had to suffer (*Sk. P.* I. 1.17.244-245; see under "Indra"). It is said, one should not circumambulate being intervened by a bull or by a pedestal; if he does, he incurs sin (*Ibid.*, 259).[2] Likewise it is said that one should not circumambulate Śiva, being on a vehicle.[3] Dharmaketu, a king, did so, mounted upon a horse; he himself became the horse (*Sk. P.* I. 3 (a).9. 84-85). Śiva says that if while performing circumambulation a person's foot lets out blood, it is wiped by means of the filaments of the *mandāra* flower on the head of Indra; also, if the foot of a circumambulator gets hardened (due to the stones on the circumambulating path, it is adorned (or nursed) by the saffron on the breasts of Lakṣmī (Ib. 90-91).[4]

The efficacy of circumambulation is told in a story. A cowherd happened to circumambulate the Hāṭakeśvara *liṅga*, while searching for his lost cow. The day was the 14th in the dark half of the month of Caitra; and the cowherd happened to fast on that day roaming in search of his cow. But, because he chanced to circumambulate the Śiva-*liṅga*,

he was born as a King who could remember his former birth; and the cow became his minister. In the new birth also both kept on the practice of circumambulating the Śivaliṅga. In the next birth, now, both became the dwellers in heaven and are seen in the form of stars (*Sk. P.* VI. 14.8ff-42).

Self-circumambulation is enjoined after bath to complete the ritual of bath, after giving watery *arghya* to the sun (*Śiva P. Vidyeśvara Sam.* 13.28).[5] Various references to circumambulation occur; and in all cases the virtue has the same note. A typical account from the *Sk. P.* (VII. 3.7.5-20) may be noted. In this case the circumambulation is round the Śiva-liṅga called Acaleśvara in the region of Prabhāsa. According to the account a parrot used to circumambulate this *liṅga* always when he went to his nest. When the bird died, he became a King called Veṇu, in the next birth. But, due to the habit of the previous birth he used to perform circumambulation, and did nothing else. The sages asked him the reason for this action of his. He said that due to his past virtue he remembered his last birth; and even not caring to contemplate the fruit of that action of his he feels he should continue circumambulating a shrine. At the great festival (*mahāyātrā*) of Bhavānī (Pārvatī), circumambulation totalling 108 times, to the idol is enjoined. This is said to be equal to going round of the whole earth. This is for the bright 8th of Caitra. Usually, eight would suffice daily (*Sk. P.* IV. 61.126-128).

1. *Sk. P.* I. 2.41.127[cd]

चतुष्पथं चैत्यतरुं देवागारं तथा यतिम् ।*

Ib. 128

विद्याधिकं गुरुं वृद्धं कुर्यादेतान्प्रदक्षिणाम् ॥

* var. reading, पतिम्.

2. *Sk. P.* I. 1.17.259

वृषभान्तरितो भूत्वा पीठिकान्तरमेव च ।
प्रदक्षिणां न कुर्वीत कुर्वन्किल्बिषमश्नुते ॥

3. *Sk. P.* I. 3(a). 9.84
न वाहनेन कुर्वीत मम जातु प्रदक्षिणाम् ।।
(says Śiva).

4. *Sk. P.* I. 3(a)9.90-91, Śiva says-
स्खलितं पादजं रक्तं मम कर्तुः प्रदक्षिणम् ।
मार्ज्यते तस्य देवेन्द्र मौलिमंदारकेसरैः ।।

प्रदक्षिणमहावीथीशिलाशकलघट्टितम् ।
पदं संधार्यते पुंसां श्रीपयोधरकुंकुमैः ।।
(surprisingly Śiva does not mention Pārvatī's *payodhara* or his own Nirmālya).

5. *Śiva P.* vidyeś. Sam. 13.28[cd]
आत्मप्रदक्षिणं कृत्वा शुद्धाचमनमाचरेत् ।।

Citralekhā : She became the companion of Pārvatī. In her former birth she was the daughter of King Śataśṛṅga; she was a female goat (*barkarī*) in her previous birth. Once, in that previous life, she fell into a famous holy water-place (*mahātīrtha*), but her head was out of water. Because of the power of the *tīrtha* she was born as a princess; but her head remained that of a she-goat. So, she went to the Mahīsāgarasaṅgama, a holy place, burnt her previous head and threw the remains into the water. Then she got a beautiful face (*Sk. P.* I. 2.39.70-91). The legend makes Citralekhā an important person; for she is said to have divided *Bharatakhaṇḍa* (the ancient name of India) into various subregions (Ib. 125ff). She is said to have propitiated Śiva at the "secret place" (*guptakṣetra*). She renovated the temple of Śiva built by Kumāra Skanda (the son of Śiva). Śiva told her that the deity (=Śiva) at that place would be known as Kumāreśa and also as Kumārīśa. He also asked her to marry Mahākāla; for he said there was no heaven or release from life for a girl having no husband (Ib. 175[ab]).[1] When she married she went to the region of Rudra-Śiva along with Mahākāla. Pārvatī said to her, "as you have traced the earth like a picture, you shall be named Citralekhā (Ib. 178, *citravat likhitā pṛthvī, tasmāt citralekhā*), and shall be my friend." She became also the best of Yoginīs (Ib. 180 *yoginīnām variṣṭhā*), who performed penance by drinking just a drop of rain after a hundred years (Ib. 181).[2]

1. *Sk. P.* I. 2.39.175
अभर्तृकाया नार्यश्च न स्वर्गो मोक्ष एव च ।

2. Ibid., I. 2.39.181.
अप्सु सा वार्षिकं बिन्दुं पूर्णे वर्षशते पपौ ॥

Citrāṅgadā : She was the daughter of Viśvakarman. Once she went to the sylvan spot called Naimiṣa, where she saw the king Suratha, the son of Sudeva, and gave herself up to him being smitten with passion (*Vāmana P.* 37.39ff). She was cursed by her father that she would never get married, nor would there be any son for her. She fell unconscious. Now Suratha was carried by the river Sarasvatī. Regaining consciousness Citrāṅgadā also threw herself in the river and was carried to the Mahāvana, near the river Gomatī. She was advised by a *guhyaka* named Añjana to go to the Yamunā and see Śrīkaṇṭheśvara. There, when she went, she met the sage Ṛtadhvaja, who guided her to the place called Saptagodāvara, to see Hāṭakeśvara. Here at Saptagodāvara, she got married to Suratha (Ib. 52-78;-39.164).

Clarified Butter (ghee) : Clarified butter is believed to be auspicious, reasonably as it is produced from the cow, and was one of the five *gavyas* (cf. *pañcagavya*). Vedic practices abound in looking at it and smearing it for religious consecration.[1] In the Puranic literature, where *ghṛta* or *ājya* or *sarpiṣ* only is mentioned, irrespective of the cow or the buffalo (in the Vedic practices only cow's produce was permitted), the same old practice continues. The *Agni P.* (235.6^{c}) mentions that the king should look into liquid clarified butter in which gold is placed,[2] prior to starting his important duties. At coronation, it was ordained for the King to look into a mirror, or in clarified butter (*Agni P.* 218,28^{ab}).[3] A house-holder is ordained to touch the clarified butter as an auspicious thing before he sets out (*Vāmana P.* 14.36). About the same belief is recorded in the *Mārkaṇḍeya P.* (50.82) which states that the house where there is a bull, sandal, lute, mirror, honey and clarified butter, poison or a copper vessel, is not the haunt of evil powers. The looking into and the giving away of *ājya* is enjoined for getting rid of physical disorders (*Śiva P. Vidyeśvara Sam.* 18.126).[5] Likewise it is said that the gift of *ājya* is

conducive to good health, and that of cloth conducive to increase of life. (Ib. 15.48).[6] On the contrary there appears to be a *taboo* on the acceptance of cloth, sesame and clarified butter, other things like horse etc., as that would result in the curtailment of life (*Sk. P.* I. 2.5.14-15).[7] In the context of the gift of clarified butter it is said, that it is created from the association, or mixing up of, nectar and brilliance. Hence a 'mountain' of clarified butter is enjoined to be offered to Śiva who is said, himself, to be the cosmic soul endowed with the brilliance of ghee; in the ghee is the lustrous *brahma* (*Matsya P.* 88.7,8).[8] The *Agni P.* (212.28,29) also mentions the gift of the '*ghṛta-meru*' ("Meru", mountain made from hardened clarified butter). It is made from five thousand *palas* of ghee, or from five hundred ones; on this mountain Hari (Viṣṇu) is to be offered to. The whole should be given to a Brāhmaṇa.[9] (also see Ib. 210,9 for *ghṛtācala*).

As an expiatory measure and a disease-curative measure also *ghee* is mentioned. It is said that one who feeds improper and unworthy persons at the funeral rites has to get freedom by offering clarified butter in the fire, and looking at the sun (*Varāha P.* 190.95[cd]).[10] For a person who kills a poor brāhmaṇa having no resort, the following is the expiation. He should take bath and drink ghee (*Kūrma P.* II. 33.51).[11] Likewise after attending a funeral procession, the brāhmaṇa becomes pure by taking bath, touching fire and drinking ghee (Ib. 53).[12] There is an account that the sage, Baka Dālbhya (*i.e.* the son of Dalbha) being insulted by Dhṛtarāṣṭra, brought about the destruction of the latter's Kingdom and army, but being propitiated with various gifts, caused the dead to get to life again with clarified butter and milk (*Vāmana P.* 18.35f).[13]

As a medicine clarified butter is said to be used for many maladies. It is said that in the case of poison if hot clarified butter is drunk, the intensity of poison does not increase (*Garuḍa P.* I. 19.29[ab]).[14] On diarrhoea, dysentery (*arditā*), fresh butter is effective. Delicious clarified butter is the promoter of sexual urge and is also the remover of gout, bile and cough; also clean and pure clarified butter helps remove the three faults mentioned above. Pure clarified butter prepared from the milk of a she-goat, like that of a cow, and other female beasts is

effective in epilepsy, (causing loss of memory), sickness, madness and fainting (Ib. I. 169.43-46).[15] Clarified butter taken with the juice of *nirguṇḍī* pressed with its roots, fruits and leaves relieves a person suffering from consumption, and he becomes god-like in appearance (Ib. 170.28). The juice of *Kaṇṭakārī* (*Solanum Jacquini*, the silk-cotton tree) and that of *guḍūcī* (*guḷavel* in Marathi; *Cocculus cordifolius*) measuring separately thirty *palas*, mixed with a *prastha* (measure) of purified ghee, is effective in cough and is the promoter of hunger (*Kāsanud-vahnidīpanam*; Ib. 30). Heated ghee with milk is the destroyer of an old wound and *Kuṣṭha* (leprosy of a number of types) (Ib. 40). Salt-petre, *harītakī* (*harḍā* in Hindi, *hirḍā* in Marathi) and *pippālī* (long pepper) made into powder and mixed with ghee should be taken in 'iliac passion', which is the disease of the bowels (stuffy stomach) (Ib. 50; for other associations of clarified butter—see further at the same place). With powdered *yaṣṭimadhuka* (*jyeṣṭhamadha*, mixed with clarified butter a physician may cure various wounds (Ib. 73) (see also under "Medicines"). Clarified butter known as 'brāhmī-ghṛta' is used effectively in promoting intellect and hearing. It is prepared thus—*śaṅkhapuṣpī*, *vacā*, *somā*, *brāhmī*, *brahmasuvarcalā*, *abhayā*, *guḍūcī*, *ātarūṣaka* and *vāgucī* in equal parts to be taken, pressed and mixed with clarified butter (Ib. I. 174.1ff). The *Agni P.* (279.20ff.) mentions various medicines where clarified butter is used. Thus honey, clarified butter, milk and buttermilk with margosa leaves and *parpaṭa* are good in removing the disease of gout, or rheumation (Ib. 26). For the diseases of the nose, clarified butter prepared with *dūrva*-grass is good (Ib. 39). A person taking honey and clarified butter (in unequal proportion) gets long life (Ib. 49). For a person bitten by a scorpion the smoke of clarified butter or of *Ṣikhipatra* is prescribed. (Ib. 57; *śikhi-patra* actually means "Peacock's feather"; here it indicates a herb).

It is also said that clarified butter is used in rain-charm. According to the *Agni P.* (260.50-51) an offering of clarified butter into the fire with the *mantra* "the foetus of waters" (*apām garbham*) is sure to cause good rain. Likewise with the *mantra* "Drink water" (*apaḥ piba*) one should offer curds, honey and clarified butter. According to the *Śiva P.* (II. 14.72) if a continuous stream of clarified butter is poured on

the idol (*liṅga*) of Śiva till one thousand *mantras* are recited (or a *mantrā* is recited one thousand times), there is bound to be growth in the number of the members in the family.[16]

1. cf. *Śat. Br.* I. 3.1.18; III. 5.13-14.

2. *Agni P.* 235.6[c]
   ससुवर्णे घृते राजा (मुखं पश्येत्) ।

3. Ib. 218.28[ab]
   तं पश्येद्दर्पणं राजा घृतं वै मङ्गलादिकम् ।

4. *Mārk. P.* 50.82
   यत्रोक्षा चन्दनं वीणा आदर्शो मधुसर्पिषी ।
   विषाज्यताम्रपात्राणि तद् गृहं न तवाश्रय: ।।
   Brahmā tells Duḥsaha, the Evil Power.

5. *Śiva P.* Vidyeś. Sam. 18.126[ab]
   आज्यावेक्षणदानं च कुर्याद् व्याधिनिवृत्तये ।
   cf. also Ib. 15.46, where the following are said to be set aside,
   कायिकादित्रयाणि दुरितानि ।

6. Ib. 15.48[cd]
   आज्यं पुष्टिकरं विद्यात् वस्त्रमायुष्करं विदु: ।

7. *Sk. P.* I. 2.5.14[cd]
   ······वासो घृतं तिलं······

   Ib. 15
   घ्नन्ति तस्मादविद्वांस्तु बिभीयाच्च प्रतिग्रहात् ।

8. *Matsya P.* 88.7-8
   संयोगाद् घृतमुत्पन्नं यस्मादमृततेजसो: ।
   तस्माद्घृतार्चिर्विश्वात्मा प्रियतामत्र शंङ्कर: ।।

   यस्मात्तेजोमयं ब्रह्म घृते तद् विद्धि-अवस्थितम् ।
   घृतपर्वतरूपेण तस्मात्त्वं पाहि नोऽनिशम् ।।

9. *Agni P.* 212.28

घृतपञ्चसहस्रैश्च पलानामाज्यपर्वतः ।
शतैः पञ्चभिरेकैकः पर्वतेऽस्मिन् हरिंयजेत् ॥

10. *Varāha P.* 190.95[cd]

घृतं तु जुहुयादग्नौ आदित्यं चावलोकयेत् ।

11. *Kūrma P.* II. 23.51

अनाथं चैव निर्हृत्य ब्राह्मणं धनवर्जितम् ।
स्नात्वा संप्राश्य तु घृतं शुध्यन्ति ब्राह्मणादयः ॥

12. Ib. 53

प्रेतीभूतं द्विजं विप्रो योऽनुगच्छेत कामतः ।
स्नात्वा सचैलं स्पृष्ट्वाग्निं घृतं प्राश्य विशुद्ध्यति ॥

13. *Vāmana P.* (saromāhātmya) 18.35

एवमुक्त्वा स नृपतिं *आज्येन पयसा पुनः ।
उत्थापयामास मृतांस्तस्य राज्ञो हिते स्थितः ॥

The reading at the Kāśī ed. is राज्येन यशसा पुनः. for which no explanation is given. The present reading is from the ed. of Śrī Ram Sharma (1970), not noted by the Kaśī ed.

14. *Garuḍa P.* I. 19.29

विषवृद्धि न व्रजेच्च उष्णं पिबति यो घृतम् ।

15. Ib. I. 169.43[ab]

ग्रहण्यर्शोऽर्दितार्तिघ्नं नवनीतं नवोद्धृतम् ।

Ib. 45

वृष्यञ्च मधुरं सर्पिः वातपित्तकफापहम् ।
गव्यं मेध्यं च चक्षुष्यं संस्काराच्च त्रिदोषजित् ॥

Ib. 46

अपस्मारगदोन्मादमूर्च्छाघ्नं संस्कृतं घृतम् ।
अजादीनाञ्च सर्पींषि विद्याद् गोक्षीरसद्गुणैः ॥

16. *Śiva P.* II. 14.72
घृतधारा शिवे कार्या यावन्मन्त्रसहस्रकम् ।
तदा वंशस्य विस्तारो जायते नात्र संशयः ॥

Clouds : The clouds are divided by the *Brahmāṇḍa P.* into three categories : Āgneya (*i.e.* "of the fire"=born of fire), Brahmaja (born of Brahmā) and Pakṣaja (born of the wings). The Āgneyas are also said to be *tūṣṇījāḥ* ("born noiselessly"); their duty is to create smoke. They become of the shape of buffaloes, boars and elephants and descend on to the earth and play. From these are born the clouds called *Jīmūta*. These latter pour down rain on the mountain tops from the distance of a *Krośa* (two miles) or half a *Krośa*. Their sub-types are *Balākā-garbhada* and *Balākāgarbhadhārin* (both meaning "causing foetus in the female cranes"). (*Brahmāṇḍa P.* I. 2.22.30-36). The Brahmajās are born from the breath of the god Brahmā; they make the thunder; and they shower from about a *yojana* (six miles). By their constant rumbling the earth gets horripilated and, appearing like a queen consecrated on the throne, attains fresh youth (Ib. 37-38). The *Pakṣaja* include the Puṣkara and Āvartaka, and take various forms; have a terribly crackling thunder; they are the releasers of rain as if it were of the doom's day; are the controllers of the fire called *Saṁvartaka*; and they rain at the end of an era. They are called *Pakṣajāḥ* as they were produced from the wings of the mighty moving mountains that were cut by Indra[1] (40ff). The clouds were (according to another account) actually the pieces of egg that broke at creation and from which had come out Brahmā (Ib. 46).[2] For all these clouds the growth is the smoke (Ib. 47[ab]). The family of the elephants, mountains, clouds and the serpents is the same but their forms are different; however, the source of all in water alone (Ib. 48).[3] (For clarified butter being offered into the fire causing rain, see under "Clarified Butter". The fact tallies with the motif of smoke causing the cloud grow).

Other types of clouds are also noted. The great cloud called 'Elephant' is created in the eastern quarter; Gavaya is the lord of thousands and is created in the southern quarter; Śarabha is the thousand-lord in the Western quarter, and Uttara is the lord of the northern quarter (*Sk. P.* V. 2.44.14-16).

According to the *Liṅga P.* (I. 54.40ff) the clouds are formed from smokes; and various smokes have various results. Thus, it is said, a cloud that is formed from the sacrificial smoke is advantageous to the brāhmaṇas; that formed from the forest-fire is good for the forest. The cloud that gets formed from the burning of the corpse is inauspicious, that which is formed from the smoke of a fire for black magic (sorcery-*abhicāra*) results in the death of creatures. Hence, it is said, the smoke of the *abhicāra*-fire is to be concealed.[4]

1. It is a Vedic myth; cf. *Taitt. Sam.* I. 10.3.

2. *Brahmāṇḍa P.* I. 2.22.46

   यस्मिन् ब्रह्मा समुत्पन्नः चतुर्वक्त्रः स्वयंप्रभुः ।
   तान्येवाण्डकपालानि सर्वे मेघाः प्रकीर्तिताः ॥

3. Ib. 48

   गजानां पर्वतानां च मेघानां भोगिभिः सह ।
   कुलमेकं पृथग्भूतं योनिरेका जलं स्मृतम् ॥

4. *Liṅga P.* I. 54.40-42

   यज्ञधूमोद्भवं चापि द्विजानां हितकृत्सदा ।
   दावाग्निधूमसम्भूतमभ्रं वनहितं स्मृतम् ॥

   मृतधूमोद्भवं त्वभ्रमशुभाय भविष्यति ।
   अभिचाराग्निधूमोत्थं भूतनाशाय वै द्विजाः ॥

   एवं धूमविशेषेण जगतां वै हिताहितम् ।
   तस्मादाच्छादयेद् धूममभिचारकृतं नरः ॥

Colour : Various colours are mentioned with a special purpose of each (see, for example, under "Circle, *maṇḍala*"). In the context of drawing a circle in front of the goddess it is enjoined that with the juice of the indigo one should draw a host (*ayuta*=ten thousand=many) of enemies, and throw the same into the fire facing the south. This would help kill all enemies (*Brahmāṇḍa P.* II. 4.41.54). The Brahmahatyā (personified sin, a woman, for killing a brāhmaṇa) is believed to wear a black or indigo-coloured garment (*Sk. P.* II. 1.14.16 *nīlavastradharā bhīmā*). In the context of the establishment of the idol of Vāsudeva the

following is enjoined : In the south-east Dharma should be established, white in colour; in the south-west the god of knowledge should be placed, red in colour; at the north-west Vairāgya (the god of renunciation), yellow in colour; and in the north-east prosperity, in black colour (*Sk. P.* II. 9.27.3). Likewise, Mind (*Manas*), Reason (*Dhīḥ*), Intellect (*Citta*) and Ego (*Ahaṅkāra*) should be established in the main quarter from the east etc. (E-W-N-S), respectively in green, red, white and black colours. Also the *guṇas rajas*, *sattva* and *tamas* should be established in red, white and black (Ib. 4-5).

The indigo (or black) colour is held to be most inauspicious. It is said that the black or blue-red garment of a woman should be kept away at copulation; but it does not harm on the bed (*Sk. P.* IV. 40.142).[1] Bath, gift, penance, sacrifice, manes-oblations etc. are fruitless if done with a garment that is dyed in indigo (Ib. 144). Blue or black colour is known to be fast and it is said that for the cement (*vajralepasya*), for the fool, for women, for the crab, for the fish, for the indigo colour and for the drunkard there is one grip. Once these grip something they do not leave it (*Sk. P.* IV. 123.25).[2] According to the *Sk. P.* (VII. 4.39.29) a brāhmaṇa practising the profession of blue-dying (*nīlī-karma*) or selling of juices, does not gain any virtue. The blue or black garment was *taboo* especially on a *saptamī* (auspicious to the sun). If a brāhmaṇa wears a blue garment, he is said to get clean only by a fast for a day and a night, and by taking the *pañcagavya* (see under "Holy Places"-Śukla-tīrtha', for an account, which tells that at this place indigo-coloured garments got cleaned by merely dipping them in the water). However, a wick made from a new blue or black cloth has been enjoined to be lighted for the god of love—Kāma (*Bhaviṣya P.* Uttarakhaṇḍa 130.21).[3] The disease Yakṣman (Tuberculosis) is said to wear a blue garment (*Sk. P.* VI. 139.63). The initiates of the three *varṇas* had mutually different colours for their cloth and umbrells (see under "Initiation").

1. *Sk. P.* IV. 40.142

नीलीरक्तं तु यद् वस्त्रं दूरतः परिवर्जयेत् ।
स्त्रीणां क्रीडार्थसंयोगे शयनीये न दुष्यति ॥

In Egypt 'blue' was made about 3000 B.C; it was popular in India and Mesopotamia at that period, *Encyclopaedia Britanica*, Vol. VII, p. 814.

2. *Sk. P.* VI. 123.25
वज्रलेपस्य मूर्खस्य नारीणां कर्कटस्य च ।
एको ग्रहस्तु मीनानां नीलीमद्यपयोस्तथा ।।
For severe censure of the blue cloth see *Bhav P.* Brāhmakhaṇḍa 65.6ff.

3. *Bhav. P.* Uttarakhaṇḍa 130.21
लाक्षारक्तेन दुर्गायै पूर्णवर्तिं प्रबोधयेत् ।
नीलीवस्त्रेण कामाय.................. ।।

Comb : Used for combing hair (*Sk. P.* V. 3. 169.30[a] *Kaṅkatīm ropya Keśeṣu*). It is said that, it is the greatest pleasure for a woman when her husband combs her hair. After the marriage of Śiva with Pārvatī, the former is advised by Gaṅgā to comb the latter's hair with a golden comb (*Brahmavai P.* Śrīkṛṣṇakhaṇḍa 45.16).[1] Even Kṛṣṇa is said to comb and arrange the hair of Rādhā (Ib. 57.17-24, where other decorations are mentioned; see under "Designs and Decoration").

1. *Brahmavai P.* Śrīkṛṣṇakhaṇḍa 45.16
स्वर्णकङ्कतिकां धृत्वा केशान्मार्जय योषितः ।
कामिन्यः स्वामिसौभाग्यं सुखं नातः परं भवेत् ।।

Conception : Various remedies for conception (*pumsavana*=conceiving a male child) are mentioned. The powder of *śatāvarī* drunk along with milk is said to conceive a male child; likewise the powder of *nāgakeśara* boiled in clarified butter causes the same effect; also if the seeds of *palāśa* are taken with a drink they cause male-conception (*Agni P.* 323.19-20). A woman who desires a male child should drink milk in which the roots of the *Aśvagandhā* and *dūrvā* are boiled; also she may drink milk boiled with the roots of the Bilva tree (*śrīmūlam*) and the shoots of the Indian fig tree (*savaṭāṅkuram*); the juice of the shoots of the fig-tree alongwith that of the *Devī* tree should be drunk through the nose, along with that of the lotus-roots, the roots of the Aśvattha tree (*pīpal*) and of the roots of the *uttarā* (*Agni P.* 302.18-20). The stick of *yaṣṭimadhu* (*jyeṣṭhamadha*), cow's milk and *kaṇṭakārikā* (*solanum jacquini*) should be taken in equal shares, and their powder should be taken with

hot water. The seeds of *mātuluṅga* (citron) should be boiled in cow-milk and drunk; these two remedies cause conception (not necessarily for a male-child). Likewise the seeds of *mātuluṅga* and the roots of *eraṇḍa* (castor) should be boiled in ghee and should be taken by a woman who desires a male child. The clarified butter in which *aśvagandhā* is boiled be taken with hot milk; the seeds of *palāśa* should be pressed with honey; but if a woman takes this drink in menstruation, she will be devoid of menstruation and foetus (*Garuḍa P*. I. 178.24-27).

The *Sk. P*. (VI. 158.13[ab]) says that a woman who is not happy (at sexual intercourse) will not conceive.

Conception in the unnatural way also is mentioned. It is said that the semen of the saintly King Yūpaketu fell in water; that water was drunk by a prostitute who developed the foetus; another such account is that the semen of the sage Vibhāṇḍaka was drunk with water by a female deer, who later gave birth to the famous sage Ṛṣyaśṛṅga; likewise a female deer touched the hand of the King Surāṣṭra, and got pregnant; she gave birth to a child who became a great sage (*Sk. P*. III. 3.19.64-65). In the context of the famous birth-story of Kārttikeya, the son of Śiva, it is related that the semen of Śiva taken up by the fire-god was dropped by him in the waters of the Gaṅgā; she threw it on to the bank, being unable to bear it. Now, the six wives of the seven *ṛṣis* (*saptaṛsis*) except that of Vasiṣṭha—Arundhatī -went to take bath; and, due to cold they warmed up themselves by the side of this semen; thinking it to be fire, fiery as it was; as they were thus warming up themselves, the seed went into them through the buttocks and formed together the foetus of "six faces" (Ṣaḍānana), that became known as Kārttikeya, having six faces. They could not get up due to being filled with the lustre of fire; and they were anxious; and, with the power of penance, they brought it out; thus was born Kārttikeya (*Sk. P*. V. 1.34.61-64).[1] (see also "Body"-'semen'; "Birth"-'unusual'). The thumbkin sages named Vālakhilyas, being insulted by Indra, wanted to produce another Indra, from semen produced from the *mantras*. But, being pacified by Dakṣa, they did not do so. The consecrated water (from which semen would have been produced) they gave to Kaśyapa, who gave in turn to his wife Vinatā to drink; she gave birth to Garuḍa who became the 'Indra' of the birds (*Sk. P*. VI. 80.7).[2]

In another, rather intriguing account, the blind sage Dīrghatamas is involved. When the king Bali desired to have progeny from this sage for himself (in the levirate fashion, *niyoga*) he asked his queen Sudeṣṇā to approach the sage. She did so, but did not like to unite with him, and sent her maid servant (from her union with the sage a son was born—Kakṣīvant). When the king enquired the next day he learnt the truth, and sent Sudeṣṇā again. The sage knowing her mind set another method. He applied "curds mixed with liquorice and salt" to "all parts" of his body and asked her to lick them. She did; and got conceived (*Matsya P.* 48.69).[3] Conception in an unusual way *i.e.* without actual contact of sexes is mentioned in an interesting tale in the *Sk. P.* (VII. 1.32.10-13). Thus one Subhadrā is said to have once found a *Kaupīna* ('under-strip' of Dadhīci) and, through curiosity or mistake, wore it on her private part. The *Kaupīna* had semen thereon (but dried). Now as she took bath at her pleasure, she suddenly noticed that she was with the foetus—and a fully grown one. Fearing, she entered a grove of the Aśvattha trees, and delivered the child. It was the sage Paippalāda. She later came to know that the real father of the child was Dadhīci. (For a similar account see "Body"-'semen'; also "Dadhīca"). According to an account Jaratkāru, the Nāga-sage is said to have touched the navel of his wife, Manasā, with proper *mantras*; and as soon as the latter was touched she became pregnant (*Brahmavai P.* Prakṛtikhaṇḍa 46.60-63).[4] The reason for this 'touch' method was that the sage did not want to have sexual union. A woman widowed from her child-hood is said to have conceived at the Nāga-tīrtha at the Arbuda-kṣetra in the Prabhāsa region, by merely taking a dip in the holy water (*Sk. P.* VII. 3.5.15 *vināpi bhatṛ-sañyogāt sadyo garbhavaṭī hyabhūt*; see also "Holy Places"-'Nāgatīrtha'; see also under "Herbs"-for water mixed with *tilaka*).

It is said that the issue will be born according to the desires in pregnancy (*dohadāḥ*) in the case of pregnant woman (*Sk. P.* VII. 166.37-38).[5]

1. cf. *Mb.* Śalya, 44; Anuś. 85.68-82, where instead of the wives of the sages, the Kṛttikās come. They give him milk, seeing him born child, and do not take him as foetus; at the latter place the child is thrown by the Gaṅgā at the Mt. Meru.

2. *Sk. P.* VI. 80.7

..................(संपर्पौ)

तत्तोयं सा वरारोहा सद्यो गर्भं ततो दधे ।

cf. *Mb.* Ādi. 31.

3. *Matsya P.* 48.60

दध्ना लवणमिश्रेण स्वसक्तं मधुकेन तु ।

लिह मामजुगुप्सन्ती आपादतलमस्तकम् ।

ततस्त्वं प्राप्स्यसे देवि पुत्रान् वै मनसेप्सितान् ॥

4. *Brahmavai P.* Prakṛti 46.60

ब्रह्मणो वचनं श्रुत्वा जरत्कारुर्मुनीश्वरः ।

चक्रे तन्नाभिसंस्पर्शं योगाद्वै मन्त्रपूर्वकम् ॥

Ib. 62

मुनेः करस्पर्शमात्रात् सद्यो गर्भो बभूव ह ।

5. *Sk. P.* VI. 166.37^{cd}

यादृशा दोहदाः सन्ति सगर्भाणां च योषिताम् ॥

Ib. 38^{ab}

तादृगेव स्वभावेन तासां पुत्रोऽत्र जायते ।

Conch : (*Śaṅkhaḥ*) : Among things to be placed about the idols of gods at the time of worship is the conch. It is said that the conch should be all white and should have spots (resembling) as the eyes. By the gaze at the conch a person becomes pure (*Garuḍa P.* I. 48.23).[1] If a person takes water from a conch having an opening on the right, then pours it on his head, all the sins committed in life get destroyed (*Varāha P.* 211.23).[2] Oblation or offering (*arghya*) should be offered in a container made of gold, silver, copper or in a conch (*Sk. P.* II. 2.30.125^{cd}).[3] In the rite of *yogapaṭṭa* (covering the back and knees at the time of meditation), at the imitiations in renunciation (*samnyāsa*) the worship of a conch is ordained. The conch should rest on a support; and flowers etc. are to be offered to it. In it pure water, after getting it strained, should be put. The conch is to be

covered with a protective measure (*Śiva P.* VI. 18.19,21).[4] At the close of the rite of initiation the initiate is to be encircled by water from a conch five times (Ib. 37) (also see above *yogapaṭṭāvidhi*). The importance of the water from the conch is given at *Sk. P.* (II. 5.5.13ff). It is said that in the month of Mārgaśīrṣa all holy water places in the three worlds reside in the conch, at the order of Viṣṇu (*Ibid*). Various deities are said to reside at the various parts of the conch. At the front end resides the moon, in the hollow sides the god Varuṇa, at the back Prajāpati; and at the tip stay the rivers Gaṅgā and Sarasvatī (Ib. 29). If one goes round the conch, it is equal to going round the earth with her seven islands (Ib. 34). The conch full of water is to be waved round the head of Viṣṇu; and with that water the house is to be sprinkled. When this is done, the house will not witness any inauspicious events (Ib. 35-37). The conch known as Pāñcajanya is especially efficacious in tradition. It is said that by the sound of this conch the foetuses of the wives of the enemies of gods fell out (*Sk. P.* II. 5.4.44).

The conch having a curve to the right represents Lakṣmī-Nārāyaṇa (*Sk. P.* VI. 255.26).[5] About the origin of the Pāñcajanya conch, the following account is narrated. Sāndīpani, the preceptor of Kṛṣṇa and Balarāma had a son, who was snatched away by the demon called Pañcajana. This demon is said to be living in the waters of the ocean. Sāndīpani told these pupils to restore his son, which would be the fittest fees for the knowledge they gained from him (*gurudakṣiṇā*). Kṛṣṇa killed the demon; from his bones a conch was prepared. It was called *pāñcajanya* (*Viṣṇu P.* V. 21.24-28). One of the beliefs regarding the conch is that it was to be held by a person alongwith the stone called Śālagrāma and the plant Tulasī (*Brahmavai P.* Prakṛtikhaṇḍa 21.97).[6] According to the *Brahmavai P.* (Prakṛti 20.25-30) conches were produced from the bones of the demon Śaṅkhacūḍa. When Śiva killed the demon he hurled his body in the ocean; and from his bones were produced the conches.[7] The text says that water from the conch is excellent for worship; also a person taking bath (or having sprinkling) from it gains the favour of the gods.[8] The sound of the conch is conducive to the gain of wealth; but it should not be made by a woman or a Śūdra.[9]

Drinking water from the conch on the 11th day (*ekādaśi*) is *taboo* (*Varāha P.* 211.47).[10]

1. *Garuḍa P.* I. 48.23

शंखान् शास्त्रोदितान् श्वेतान् ।
नेत्राभ्यां विन्यसेद् गुरुः ।
आलोकनेन द्रव्याणि शुद्धिं यान्ति न संशयः ।।

2. *Varāha P.* 211.23.

दक्षिणावर्त्तशंखेन कृत्वा चैव करे जलम् ।
शिरसा तद्गृहीत्वा तु विप्रो हृष्टमनाः शुचिः ।
तस्य जन्मकृतं पापं तत्क्षणादेव नश्यति ।।

3. *Sk. P.* II. 2.30.125[cd]

सौवर्णे राजते वापि ताम्रे वा शंख एव वा ।

4. *Śiva P.* VI. 18.19

साधारं शंखमपि च संपूज्य कुसुमादिभिः ।
निःक्षिपेदस्त्रवर्णाभ्यां शोधितं तत्र सज्जलम् ।।

Ib. 21[cd]

संरक्ष्यास्त्रेण तं शंखं वर्मणाऽयावगुण्ठयेत् ।।

5. *Sk. P.* VI. 255.26

शंखश्च दक्षिणावर्तो लक्ष्मीनारायणात्मकः ।

6. *Brahmavai P.* Prakṛti. 21.97

शालग्रामं च तुलसीं शंखमेकत्र एव च ।
यो रक्षति महाज्ञानी स भवेच्छ्रीहरिप्रियः ।।

7. Ib. 20.26

अस्थिभिः शङ्खचूडस्य शङ्खजातिर्बभूव ह ।
नानाप्रकाररूपा च श्रेष्ठा पूता सुरार्चने ।।

8. Ib. 28

शङ्खशब्दो भवेद्यत्र तत्र लक्ष्मीश्च सुस्थिरा ।
सुस्नातः सर्वतीर्थेषु यः स्नातः शङ्खवारिणा ।।

9. Ib. 30
स्त्रीणां च शङ्खध्वनिभिः शूद्राणां च विशेषतः ।
भीता रुष्टा याति लक्ष्मीः स्थलमन्यत्स्थलात्ततः ॥

10. *Varāha P.* 211.47
न शंखेन पिबेत्तोयम् ।

Conduct (Code of) : Conduct implies action, or *Karma*. Karma is divided as (i) *pravṛtta* (continued with effort) and (ii) Nivṛtta (ceased or without desire). According to the *Agni P.*, however, the act done with a desire is called *pravṛtta,* while the *nivṛtta* is that which is (discarded) with knowledge (*Agni P.* 162.3-4).[1] On the plane of daily duty *Karma* is eight-fold—(i) purity (*śauca*), (ii) sipping of water (*ācamana*), (iii) purging (*virecana*), (iv) feeling (*bhāvanā*), (v) accomplishment (*pāka*), (vi) Awakening (*bodhana*), (vii) fumigating, or giving incense (*dhūpana*) and (viii) perfuming, or giving a dwelling (*Vāsana*) (*Agni P.* 224.20-21).[2] In the context of rituals *Karma* is said to be three-fold—(i) *sañcita* (accrued from previous birth), (ii) *kriyamāṇa* (what is being done at present) and (iii) *prārabdha* (what has started and will be enjoyed in the next birth)[3] (*Śiva P.* IV. 23.42-44).

The various categories of life, divine, mortal supernatural subnormal and so on have their fixed *Karma* or conduct, and characteristics. It is as follows : (*Vāmana P.* 11.15ff).

(1) *Gods* (Devas) : sacrifice, regular study of the Vedas and their knowledge; the worship of Viṣṇu.

(2) *Demons* (*Daitya*) : Prowess of arms; jealousy; war; the devotion of Hari (Viṣṇu); knowledge of the codes of Conduct (*nītiśāstravedana*).

(3) *Siddhas* : Release from worldly affairs by *yoga*; study; knowledge of the Brahman; devotion of Hari and Hara (Viṣṇu and Śiva).

(4) *Gandharvas* : Excellent meditative practice (*upāsanā*); knowledge of music and dance; devotion to Sarasvatī.

(5) *Vidyādharas* : Scientific knowledge (*Vijñāna*); mind on manly exploits, devotion to Bhavānī.

(6) *Kimpuruṣas* : Knowledge of the Gandharva-vidyā (see above 'Gandharvas'); skill in all *śilpas* (techniques).

(7) *The Pitṛs* (manes) : Celibacy; being devoid of pride; interest in the study of *yoga*; movement at will.

(8) *Ṛṣis* (the seer-sages) : Celibacy; limited food; muttering (*jāpa*); gain of the knowledge of Dharma.

(9) *Men* : Study (*svādhyāya*); celibacy; giving gifts; sacrifice; benevolence (*akārpaṇya*); lack of exasperating efforts (*anāyāsa*— "ease"); compassion; non-injury (*ahimsā*); control over the senses (*jitendriyatva*); purity; auspiciousness; devotion to Śiva, the Sun and Goddess.

(10) *Guhyakas* : Lordship of wealth; enjoyment; study; egotism; non-intoxication (no wine-drinking, or lack of excitement); devotion to Śiva.

(11) *Rākṣasas* (goblins) : Insult of others' wives; greed for others' wealth; devotion to Tryambaka Śiva.

(12) *Piśācas* : Lack of thought; ignorance; lack of purity; falsehood; greed for flesh.

About the general code of conduct the following is said : one should return what good is done to him; for an injury a return-injury, should be made; there is no fault if to the vile, one behaves in a vile way (*Sk. P.* VI. 162.19).[4] There is mention of the "ten-fold duty" (*daśāṅga-dharma*), which comprises non-injury, truth, non-theft, giving gifts, pardon, control, pacification, benevolence, purity, and penance (*Vāmana P.* 14.1).[5] There are eight virtues (*Agni P.* 32.9-11) mentioned, but they are not different from the above. (For the general nature of good conduct, *Mārk P.* 34.11ff). At another place the *Agni P.* (166.16-17)

mentions some personal virtues (*ātmaguṇāḥ*) which may be noted, in addition to those mentioned above—compassion, pardon, non-jealousy, ease and auspiciousness.

Daily life; Duties in : Among the daily duties are mentioned cleaning of teeth, looking into the mirror, care of hair and worship of gods in the morning (*Sk P.* I. 2.41.124-125).[6] Bath, not only in the morning, but also at the noon is prescribed (*Garuḍa P.* I. 50) after which only the five daily sacrifices are to be performed (*viz. brahma-deva-atithi-pitṛ-bhūta-yajñāḥ*). There are more details about the daily personal duties. Thus it is said that while cleaning the teeth one should face either the east or the west and should not talk (*Brahma P.* 221.48). The *Śiva P.* (Vidyeśvara Sam. 13.15[cd]) says that the cleaning of teeth should be done with fingers, except the fore-finger (*santyajya tarjanīm*). It is also enjoined that teeth should not be washed on the first day of a half-month (*pratipat*), on the sixth day, on the ninth day, on the *amāvāsyā* (the 15th of the dark half) and on a Sunday (*Sk. P.* IV. 35.77). According to the *Sk. P.* (II. 4.5.15) teeth should not be washed on the fast-day, on the 9th, 6th, on the day of *śrāddha*, Sunday, eclipse-day, new and full-moon days. The washing-stick for teeth should not be of a tree yielding milk or the cotton tree, thorny tree or of a burnt up tree (Ib. 13). At the time when the night is about to end and the dawn has not yet arrived, one should get up and go for his privies, outside the locality, and covering himself by an upper garment (*Śiva P., loc.cit.* 10[b] *bāhyataḥ prāvṛtas tataḥ*). Facing the north, but to any direction in case there is a restriction, avoiding to face the water, a brāhmaṇa, and the images of the gods (if they are installed in the open space, or if seen though in a temple) he should sit for privy. He should conceal his penis with his left hand and the mouth with the other. Having released the excreta, he should get up, never looking at it; he should then have a wash with water taken out of the stream or a tank, but never going in. He should clean the anus seven times, or (at least) five times. To the penis he should apply earth of the size of a crab (14[ab] *karkoṭamātram*), and to the anus he should apply the full hollowed palm with water (Ib. *gude tu prasṛtir iṣyate*). For purification one should sip water (*Sk. P.* IV. 36.56 *ambupāna*).

After bath, pacificatory rites (*tarpaṇa*) for the gods and manes are to be performed. A well-washed cloth (*dhauta-vastra*) should be worn with the *pañcakaccha*[7] (collecting, taking the front part of the *dhautavastra* in a column of folds, taking it to the back between the thighs and tucking into the waist band formed of the same *vastra*). For all auspicious occasions there should be an upper garment (*Śiva P., loc.cit.* 18). At the holy place such as a river etc. the 'cloth of bath' should not be washed (Ib. 19). (It should be drenched as it is). But after the bath is taken it should be taken to a well or to the house (Ib),[8] and washed well and drenched for the satisfaction of the manes (Ib. 20). Then with the *mantra* created by Jābāla (Ib. 21, *jābālokta-mantreṇa*), with ashes he should apply the *tripuṇḍra* (three horizontal lines on the fore-head; see under "Auspicious marks"). If another *mantra* is uttered and the (ashes) fall into the water, death is sure (Ib. 21). Then he should offer *arghya* (of water) to the sun; and he should see the sun through the slits of the fingers, so that it appears elongated (Ib. 28).[9] Then performing circumambulation round one's own self from the right, he should sip pure water (Ibid; for *pradakṣiṇā*, see "Circumambulation").

If one sneezes, ejects saliva or vomits or licks some thing (unknowingly) or spits out, one should perform *ācamana* (water-sipping), or look at the sun (*Brahma P.* 221.68[b]—*aspṛṣṭasyārkadarśanam*). According to the *Garuḍa P.* (I. 97.9-10) at a sneeze, letting out saliva (or vomitting), after sleep, after covering oneself and at the fall of tears, one should not sip water, but should touch one's right ear.

For a shave one should sit facing the east or the north-east. After shave, and after sex-union one should take bath with his clothes on (*Brahma P.* 221.79).

While taking meals, the following is enjoined to be observed. On the ground three offerings are to be placed and water is tobe poured thereupon (*Sk. P.* III. 2.5.37).[10] Then touching (or sipping) five *āhutis* starting with *prāṇa* etc. (Ib. 38)[11] in the 'stomach-altar" (*jaṭhara-kuṇḍāgnau*), having *darbha* in hand and with complacent mind he should eat. One who eats with the *darbha* in the hand does not have any fault of any dirty material like hair, insect etc. fallen in the food. One should

eat silently, and should not make the sound of teeth clashing with one another (Ib. 39).[12] It is also said in another text (*Brahma P.* 221.27) that one should eat facing the east or the north, after sipping water and without speaking (*vāgyataḥ*). The position while eating is given as "in between the knees" (Ib.[d] *antarjānuḥ*).[13] The *Sk. P.*, at another place (IV. 35.219ff.) says that one should eat with face to the east or to the north. It adds (to what has been said above cf. from *Sk. P.* III. 2.5 above) that the three offerings are to be placed on the earth, to the "lord of the earth" (*bhuvaḥ pataye*), to the "lord of the universe" (*bhuvana-pataye*) and to the "lord of the creatures" (*bhūtānām pataye*). After the five *prāṇādi-āhutis*, and finishing the meal silently, he should say "you are the cover for nectar" and take just a sip of water from his palm; the rest of the water he should release on the ground.[14] The remaining water has to be poured on the ground along the thumb; for it is said that this water from the yet unwashed hand (after meals) goes to the creatures that reside for innumerable years in the unholy hells like Raurava etc., who desire it and gather for the same (Ib. 227, 228).[15]

The *Garuḍa P.* (I. 96.36[cd]) says that one should not take food when the wife is looking on, nor while sitting with her, nor with one garment only. After meals, for cleaning the mouth the leaves of the *tulasī* plant should be eaten (*Sk. P.* II. 4-5.28[a]).

The *five daily sacrifices* are necessary as an expiation for unwilful killing of many insects. This killing is five-fold (*pañcasūnā*); and it is done through the *Kaṇḍanī* (thrashing mortar), *peṣaṇī* (the crusher), *culli* (hearth), the *udakumbha* (water-jar) and the *mārjaṇī* (the broom). The offerings in the five sacrifices are for the gods etc. (see above) (*Sk. P.* IV. 38.23-24). The midday '*vaiśvadeva*' (offering to 'all gods') should be performed by the house-holder himself; his wife should offer at the evening the *bali* with cooked food, but without the *mantras* (Ib. 38). At night (or evening) lamp is to be kept at a temple, on the bank of a river, or especially on a broad main path and at the Tulasī plant (*Sk. P.* II. 4.5.17).[16]

About uncleanliness there is an interesting belief. The half-drunk water from a glass or a container is drunk by corpses or ghosts (*Sk. P.* I. 2.64.11).[17]

There are instructions about the general behaviour also. About gain it is said that it is threefold—white, variegated and black (*śukla*, *śabala* and *kṛṣṇa*). Whatever is gained by the recitation or teaching of the Veda, from the disciple, is white; likewise whatever is gained by the daughter (from the father ?) is *śukla*; also what is gained from money-lending, commerce, agriculture and by begging is *śukla*. The gain from gambling, theft or by the attack-and-run method is variegated. Whatever is gained by deceit is black (*Sk. P*. I. 2.4.3-5).

About the general conduct towards a child, friend and a woman to be attracted the following is said : "He is a wise man who pleases children by sweets, with money a woman, by penance the gods, by modesty a well bred man, and all people by skill. Those who desire to gain a friend by torture, by sin the Dharma, by troubling others' prosperity, with ease knowledge, and by rudeness a woman, are not wise" (*Garuḍa P*. 114.18-19).

Teachers of various types in the sphere of behaviour and conduct are mentioned, according to situation. Thus at the occasion of a sacrifice for Brahmā, at Hāṭakeśvara, a learned guest arrives. Being asked about his learning he says that he had six teachers from all strata of society. They were Piṅgalā who was a mistress, an osprey, a serpent, a bee, an arrow-maker and a maiden. Piṅgalā never competed with other ladies in the harem, and was happy. From her the learned guest learnt to discard hope or expectation. The osprey bird flew with a lump of flesh in the beak; other birds flew at him to snatch it; ultimately he threw the lump. From this the learned guest knew to abstain from wealth. From the serpent he learnt to be free from a settled dwelling and a household. From the bee he learnt to collect 'honey' (good things) from many quarters. From the arrow-maker he learnt concentration in work. From the maiden he noticed the restriction, or control, on bangles. When they were many they made noise; when she kept only one there was no noise. Thus he learnt to be single (*Sk. P*. VI. 184.15-87). Implicit obedience to the preceptor is recorded.

Self-sacrifice is extolled even leading to religious self-immolation. It is said that one who gives his body to the vultures, being the follower of Viṣṇu, goes to the abode of Yama in a special golden chariot; likewise

he who sacrifices his body in the case of the abduction of a woman, or at the capture of cows, gets served by the daughters of the gods (*Brahma P.* 216.55-56).[18]

Among improper conduct (which indicates also cases of *taboo*) are the following, with their result :

If a person learns the Vedas from a sinful man he is first born as a donkey, then as a bull, then as Brahmarākṣasa and lastly he becomes a brāhmaṇa (*Brahma P.* 216.217.37f). If a brāhmaṇa helps a sinful person perform a sacrifice he is born as an insect, then a donkey, then as a pig, then as a cock, then as a jackal, then as a dog, lastly as a man (40ff).

Other types of misconduct are as follows (resulting in various consecutive births, which are not necessary to be noted; only those very interesting may be noted) : Having sexual intercourse with the preceptor's wife (Ib. 45); beating the disciple (Ib. 48); insulting parents (Ib. 49f); getting angry with parents (Ib. 51ff); beating parents (Ib. 53ff); eating away master's meal (Ib. 55ff); stealing away the deposit (Ib. 57); stealing corn (Ib. 62); insulting sexually other's wife (Ib. 66ff); insulting brother's wife (Ib. 67), insulting the wife of a friend, preceptor and the king (Ib. 68); giving daughter to another one having betrothed to one (Ib. 71ff); insult to elderly brother (75ff); being a lowcaste one having sex with a brāhmaṇa woman (Ib. 77); committing theft of curds, of a canoe (*plava*) and of fish (Ib. 87); theft of fruit, root etc. (Ib. 88ff); theft of bronze, silver, utensils, leaves, wool, cotton, condiments or perfumery (*gandha*) (Ib. 91-96). A general note on behaviour occurs in the *Matsya P.* (108.20-21) as follows : those lowly men who criticise the cow, fire, brāhmaṇa, the lore (*śāstra*), gold, water, women and one's parents do not attain heaven. The same is the case with one who steals an elephant, a horse, a cow, a bull, gems, and pearls or gives them away without asking their masters (Ib. 22, 23). About giving away things it is said that a bed, a girl and a cow should be gifted, one to one. If any be sold, or divided, there is ruin of the family (*Garuḍa P.* II. 4.10).[19]

A sleeping person is not to be awakened especially if he is the master, preceptor or a king (*Sk. P.* V. 3.67.43 *śayānaṃ na prabodhayet*).

Talkativeness is censured. The belief is that, ghosts, demons and the dead enter (the mouth of) those who talk nonsense. Whatever auspicious a talkative person does or eats, it is for the satisfaction of the ghosts etc. (*Sk. P.* I. 2.65.28-30).

Blessings (*āśīḥ*) are not to be accepted while on the bed, or when one has not cleaned the mouth after food (*Sk. P.* VI. 129.18).

At the water-place one should not cross a river without propitiating the manes and the gods. One should not release dirt in water, nor should one enter water in a naked condition (*Agni P.* 155.22).

Fire and water should not be taken together (*Agni P.* 155.27).[20]

After worshipping Śiva one should not utter a *hum* sound (*Agni P.* 155.28[d]). An interesting detail regarding the visit to a temple is to be noted. It is said that a person who goes to the Śiva temple at Prabhāsa, should bow down to the lord without washing his feet (*Sk. P.* IV. 4.103 *adhautapādaḥ prathamam namaskuryāt gaṇeśvaram*).[21]

The natural human tendencies that are undesired in a social context are mentioned (and selected as important herein) as under : A brāhmaṇa should not keep as mistress a brāhmaṇa woman. Both are termed *sūtika*; and food at their hands is censured (*Vāmana P.* 15.27). A person who does not offer at the proper time, nor does take bath at the proper time, nor offers to the gods and the manes when necessary, is censured as *ṣaṇḍha* (impotent) (Ib. 28). One who mutters (in *japa*) just to show off, likewise practises penance or sacrifices just to show off, or prides on it, is the cat (*mārjāra*) (Ib. 29). Even in prosperity one who does not give, nor sacrifices, is the rat. One who eats food from him, gets purified only by expiation (Ib. 30). One who pecks at the vitals of others and speaks injuringly is the dog (Ib. 31). An authority in an assembly, who is partial to those who form the assembly is the cock (Ib. 32). One who leaves his way of life (*dharma*) in affliction and takes to another is the 'fallen' (*patita*; 33). Those are called the *naked* (*nagnāḥ*), in whose family there are no Veda, nor any lore (*śāstra*), nor any vow (*vrata*); their food is *taboo* for good men (Ib. 35). One who

does not give to those who approach with an expectation, he who thwarts the efforts of other people to give, and one who discards a person who surrenders, is a *cāṇḍāla* and a lowly born one (Ib. 36).

In line with what has been said above falls the 'demons' (among men) who are described as follows (*Matsya P.* 130): Those who hate the righteous Brāhmaṇas, do not worship the gods, nor honour their preceptor, but get angry with each other; those who quarrel, laugh at their own religion, censure each other with self-praise (Ib. 40-41); they discuss with their preceptors in a loud tone; when worshipped they do not even speak (do not give blessings); they are full of tears at once (showing emotions); at night they eat curds and malt, milk, *Kapittha*-fruit (Indian wood-apple), and sleep without washing the mouth; after urinating they touch water without washing the feet and enter the bed without proper washing; and after 'going to the wife' do not clean themselves, being shameless (Ib. 42-45). (For the conduct of the Brahmacārin, the Yatis etc. see under "Varṇa").

Family-conduct : An important aspect of conduct is that between the members of the family. It is said that a person who does not nourish nor looks after his father, mother, preceptor, wife, son, or daughter who have no other means of subsistence, enters the poison-pit (*Brahmavai P.* Prakṛtikhaṇḍa 30.14). All holy places are said to centre round the mother or the father (*Padma P.* Bhūmikhaṇḍa 62.66-69).[22] The sale of a son is indicated in the story of the sage Viśvāmitra (*Vāyu P.* Uttarakhaṇḍa 26.85ff); but the period of the story is remote past. When the middle son was thus sold by Viśvāmitra's wife, due to the severe famine, he was purchased by one Suvrata. The custom that is reflected in the sale is that the person to be sold was to be tied (by his pigtail or by a rope ?) at the neck. (Ib. 87 *gale badhvā madhyamam putram aurasam, śikhayā*; and 88 *tam tu gale badhvā vikrītam*). An interesting story about the dutifulness of the son towards their father obtains from the *Padma P.* (Bhūmikhaṇḍa 1.12ff). According to it, a brāhmaṇa named Śivaśarman had five sons and wanted to test them. He told one of them, named Yajñaśarman to cut the body of the (*i.e.* sons') mother, as she lay dead, which the son did (Ib. 21-27). To another of his sons, Vedaśarman, he showed a young woman and bade him bring her to him. The son approached the woman; but the woman declined

to go with him, when Vedaśarman approached her. She said she would accept him, but not his old father. When he entreated upon her to go to his father and that he would do anything for her, she asked him to cut his own head. He did accordingly. But he was brought back to life by his father. The brāhmaṇa asked his third son, Viṣṇuśarman, to bring nectar from heaven so that he could get rid of his old age. The son started for heaven and fought with Indra and brought nectar. Pleased, when the father asked him to choose a boon, the son asked him to restore their mother. The mother came to life. Then the father and mother went on a pilgrimage keeping the jar of nectar with another son, named Somaśarman. When they came back, they were suffering from leprosy (it was the trick of the father). When the father asked for the jar of nectar, the son gave it back, but it was (somehow) empty. The son then asked the father to get it filled, and offered all his penance for it. The father was happy, and showed his original form together with that of his wife (Ib. Bhūmikhaṇḍa Ch. 1-5).

A married woman is ordained to look upon her husband as the holiest holy place. The virtue that accrues after the performance of many sacrifices is obtained by a woman by serving her husband (Ib. 41.15-16).[23] Bath with the water touched by the foot of the husband is equal to that at Prayāga or other holy place (Ib. 10-13).[24] In the conjugal life, the wife had full right to expect attention from her husband. In her 'period' she was entitled to have sexual intercourse, leaving the first four days and certain other days like the 8th and the 14th. At other times, *i.e.* beyond the period, the husband was ordained to approach her only if she desired (*Sk. P.* II. 4.5.31). About the behaviour of a woman to her husband an important detail is that she is advised to drink the water touched by the feet of her husband. She is also ordained to eat the food that remains after her husband has partaken of it (*Brahmavai P.* Śrīkṛṣṇakhaṇḍa 57-20-21). It is recorded that Pārvatī did drink the water touched by the feet (*i.e.* toe) of Śiva (Ib. 39.34). (See also "*taboo.*").

1. *Agni P.* 162.3[cd]

प्रवृत्तं च निवृत्तं च द्विविधं कर्मं वैदिकम् ॥

Ib. 4[ab]

काम्यं कर्म प्रवृत्तं स्यात् निवृत्तं ज्ञानपूर्वकम् ।

The purport of the last part seems to be that the *nivṛtta* warrants full knowledge of leaving the act. Thus, renunciation expects full knowledge and determination.

2. *Agni P.* 224.20

शौचमाचमनं राम तथैव च विरेचनम् ।
भावना चैव पाकश्च बोधनं धूपनं तथा ॥

Ib. 21[ab]

वासनं चैव निर्दिष्टं कर्माष्टकमिदं स्मृतम् ।

3. *Śiva. P.* IV. 23.42

कर्म च त्रिविधं प्रोक्तं कर्मकाण्डे महेश्वरि ।
संचितं क्रियमाणं च प्रारब्धं चेति बंधकृत् ॥

Ib. 43

पूर्वजन्मसमुद्भूतं संचितं समुदाहृतम् ।
भुज्यते च शरीरेण प्रारब्धं परिकीर्तितम् ॥

Ib. 44[ab]

अनेन जन्मना यच्च क्रियते कर्म साम्प्रतम् ।

4. *Sk. P.* VI. 162.19

कृते प्रतिकृतं कुर्यात् हिंसने प्रतिहिंसनम् ।
न तत्र जायते दोषो यो दुष्टे दुष्टमाचरेत् ॥

5. *Vāmana P.* 14.1

अहिंसा सत्यमस्तेयं दानं क्षान्तिर्दमः शमः ।
अकार्पण्यं च शौचं च तपश्च रजनीचर(!) ॥
दशाङ्गो······धर्मः ।

6. *Sk. P.* I. 2.41.124

आदर्शदर्शनं दंतधावनं केशसाधनम् ।
देवतार्चनं पूर्वाह्णे कार्याण्याहुर्महर्षयः ॥

7. *Śiva P.* Vidyeśvara Sam. 13.18
धौतवस्त्रं समादाय पञ्चकच्छेन धारयेत् ।
Probably, as it is collected in five folds.

8. *Śiva P., loc. cit* 19
नद्यादितीर्थस्थाने तु स्नानवस्त्रं न शोधयेत् ।
वापीकूपगृहादौ तु स्नानादूर्ध्वं नयेद् बुधः ।।

9. *op. cit., loc. cit* 28
अङ्गुलीनां च रन्ध्रेण लम्बं पश्येद्दिवाकरम् ।

10. *Sk. P.* III. 2.5.37[cd]
भूमौ बलित्रयं कुर्यादपो दद्यात्तदोपरि ।।
cf. चित्राहुति; चित्राय नमः चित्रगुप्ताय नमः etc.

11. Ib. 38[b]
प्राणाद्याहुतिपञ्चकम्, which is
प्राणाय स्वाहा व्यानाय स्वाहा उदानाय स्वाहा
अपानाय स्वाहा, समानाय स्वाहा ।

12. *Sk. P.* III. 2.5.39
दर्भपाणिस्तु यो भुङ्क्ते तस्य दोषो न विद्यते ।
केशकीटादिसंभूतः तदाऽश्नीयात्सदर्भकः ।।

Ib. 40[ab]
ततो मौनेन भुञ्जीत न कुर्याद्दंतघर्षणम् ।

13. The knees are to be erect, most probably, rather than to the sides in flat seating position.

14. *Sk. P.* IV. 35.226[ab] अमृतापिधानमसि is the *mantra*; this indicates the 'sip to be a cover for the food taken, that is nectar.
Ib. 226[cd]
पीतशेषं क्षिपेद् भूमौ तोयं मंत्रमिमं पठन् ।

15. Ib. 227-228[ab]
अप्रक्षालितहस्तस्य दक्षिणांगुष्ठमूलतः ।
रौरवेऽपुण्यनिलये पद्मार्बुदनिवासिनाम् ।।
उच्छिष्टोदकमिच्छून्नामक्षय्यमुपतिष्ठताम् ।।

16. *Sk. P.* II. 4.5.17
देवालये नदीतीरे राजमार्गे विशेषतः ।
दत्त्वा चाकाशदीपं तु तुलसीसन्निधावथ ।।

17. *Sk. P.* I. 2.64.11
यतः पीतं जलं पुंसामप्रक्षाल्य च यद् भवेत् ।
प्रेताः पिशाचास्तद्रूपं संक्रम्य प्रपिबन्ति तत् ।।

18. *Brahma P.* 216.55-56
शरीरं हि गृध्रेभ्यः वैष्णवो यः प्रयच्छति ।
स याति रथमुख्येन काञ्चनेन यमालयम् ।।

स्त्रीग्रहे गोग्रहे वाऽपि युद्धे मृत्युमुपैति यः ।
स यात्यमरकन्याभिः सेव्यमानो रविप्रभः ।।

19. *Garuḍa P.* II. 4.10
एका एकस्य दातव्या शय्या कन्या पयस्विनी ।
सा विक्रीता विभक्ता वा दहत्यासप्तमं कुलम् ।।

20. *Agni P.* 155.27[d]
बिभृयान्नाग्निवारिणी ।।

21. cf. The practice at the temple at Maṅgeśī in Goa which is called '*dhūl-bheṭ*' "meeting with dust on".

22. *Padma P.* Bhūmi 62.68-69
तत्र गङ्गा गया तीर्थं तत्र पुष्करमेव च ।
यत्र माता पिता तिष्ठेत् पुत्रस्यापि न संशय ।।

अन्यानि तत्र तीर्थानि पुण्यानि विविधानि च ।
भजन्ते तानि पुत्रस्य पितुः शुश्रूषणादपि ।।

23. *Padma P.* Bhūmi 41.15
सर्वतीर्थसमो भर्ता सर्वधर्ममयः पतिः ।
मखानां यजनात्पुण्यं यद्वै भवति दीक्षिते ।।
तत्पुण्यं समवाप्नोति भर्तुश्चैव हि साम्प्रतम् ।।

24. Ib. 13-14

सव्यपादं स्वभर्तुश्च प्रयागं विद्धि सत्तम।
वामं च पुष्करं तस्य या नारी परिकल्पयेत्॥

तस्य पादोदकस्नानात् तत्पुण्यं परिजायते।
प्रयागपुष्करसमं स्नानं स्त्रीणां न संशयः॥

Conjuring (*Vaśīkaraṇa*) : Various *mantras* and tāntric rituals are recorded for the purpose of conjuring. In one *mantra* the god *Kāma* and the goddess *Cāmuṇḍā* are invoked to fulfil all desires and help control the whole world; the *mantras* are invariably preceded by the mystic syllable *Om* and other mystic utterances. The *mantra*, "Om Rhīm, bow to Kāma, the one who favours all and conjures all, the brilliant one ! Render the hearts of all in my control, Om!" (*Agni P*. 302.6);[1] "Om Rhīm, O Cāmuṇḍā ! Heat a certain person, burn him, boil boil; bring him in my control; *tha tha u om*" (Ib. 8). Most of the *mantras* and remedies centre round conjuring in the sphere of sex, though other cases obtain.

The *Brahmāṇḍa P*. (II.4.41.37) prescribes the tāntric ritual for conjuring, in the context of the worship of the *Cakra* (mystic circle) of the goddess Lalitā. With this method, it is said, all desires are fulfilled. The *Purāṇa* prescribes a *tilaka* prepared from sandal, saffron and *rocanā* (cow-bile) taken equally. The *tilaka* is to be applied to the forehead with the *mantra* to Lalitā (consisting of 16 letters) muttered a hundred and eight times. When this is done one controls whomsoever one speaks of, sees, thinks about, or touches. Likewise, to whichever woman one sends a leaf, a fruit, perfume (sandal), drink or cloth, he controls her. One should draw the figure of a beautiful and well-formed lady, in seclusion with *rocanā* (cow-bile) on the ground, with ornaments, with *madanākṣaras* (*madanākṣaraiḥ*) and having formed the *Kṣobhiṇī* pose (*mudrām*), one should mutter the *mantra* (to Lalitā) a hundred and eight times. He should imagine the woman flying in the air like a bamboo-leaf, even for a hundred *yojanas* (Ib. 39-40). He should worship the *cakra* (*i.e. śrī cakra*) drawn with *sindūra* (or by a pigment of that colour *i.e.* Vermilion); with this he will see all things coming into his control. He should draw the *cakra* with the red chalk

(*gairika*) and worship it facing the west; by this he attracts all women (61-62). If he draws the *cakra* with milk, lac (red resin), *rocanā* (cow-bile) and the juice of the indigo plant (*nīlī*) and worships, he controls all the four Varṇas.

According to the *Garuḍa P.* (I. 19.31-32), if a conjuring pill prepared with concentration with a Garuḍa-mantra be placed in the vagina of a woman, she is sure to be sexually won over. If one mutters such a *mantra* (for *mantra* see under "Garuḍa"—*Om suvarṇarekhe... bhiruṇḍāyai svāhā*, Ib. I. 19.17ff. etc. or others) fifty-six thousand times (*saptāṣṭasāhasram*) he becomes able to fly anywhere like Garuḍa; he becomes wise (and a poet), and controls a woman he desires. At another place the same *Purāṇa* says that one should collect flowers of various types having five different colours. With the juice of these he should make a *tilaka*, mixing the juice with equal portion of saffron, one's own blood and a *pala* (measure) of *rocanā*. Even if he is a woman or a man, he controls the desired members of the opposite sex by this *tilaka*. The *brahmadaṇḍī* plant could be used with the flower in drink or in food (*Garuḍa P.* I. 182.18-20) for conjuring.

Further the same *Purāṇa* says that one should offer in the sacrificial fire black sesame soaked in clarified butter a thousand and eight times; by this even a King can be controlled, if this is done for three days (I. 185-3). If the paste of these sesame is put on the fore-head of a woman, with the utterance Hrīñ ending with an aspiration (*savisargam*), she is controlled (Ib. 185-6). A *tilaka* made from *gorocanā*, *manaḥśilā* (red arsenic), saffron, *sahadevī*, *bhṛṅgarāja*, *śveta*, *aparājitā*, *gorocanā* (cow-bile), *mīnapitta* (fish-bile), *dhātuśoṇita*, the *nageśvara-dhūpa*, *śaileya* (Benzoine), *tvakpatra*, *harītakī* (*hirḍā* in Marathi), sandal, *kuṣṭha*, *sūkṣmailā* (small cardamoms) and *raktaśālī* (the red paddy) is enjoined for conjuring (Ib. 9ff). It is also said that if a person takes his semen by the left hand and anoints the left foot of a woman, he becomes a darling for the woman (Ib. 15).[2] The *Purāṇa* also enjoins the ointment for the penis prepared from *saindhava* (salt-type; *i.e.* rock-salt) the dirt (excreta) of a pigeon, and honey; or from five red flowers and *priyaṅgu* or *hayagandhā*, *mañjiṣṭhā*, the flower of *mālatī* and white mustard (Ib. 16ff).

Another method of conjuring is given in the *Garuḍa P.* (I. 178). The root of the plant of *Śvetajayantī* collected on an auspicious constellation, also roots of *Śvetāparājitā*, the *arka* plant and of the *citraka* plant should be pounded and made into a tablet (*vaṭikā*); and if a *tilaka* of this tablet (after rubbing it with water) is applied to a woman she gets controlled. Another method is as follows : a *tāmbula* (the betel leaf rolled into various shapes) with the roots of *brahmadaṇḍī, Vacā, Kuṣṭha, priyaṅgu* and *nāgakeśara* should be given with the *mantra*, "Offering to the goddess Nārāyaṇī"; to whomsoever it is given he/she becomes controlled (Ib. 178.1). The powder of *godanta, haritāla* and *kākajihvā* should be placed on head; in another method if a woman anoints her vagina in her period (*i.e.* after four days of the start of the period) with the flesh of the bird Khañjarīṭa and honey, she makes her man her slave (*Ibid.*) In another variant, it is said that a *Karavīra* flower, consecrated seven times by the following *mantra*, should be waved round a woman with—"Om, bow to the god who holds in his hand the sword and the bolt (*vajra*); offerings to the great commander of the army of the Yakṣas etc.";[3] with this if the root of the herb called *mahāsugandhikā* is tied to the waist, it holds semen (from being ejected soon). Other ways are as follows : Ointment of *brahmadaṇḍī, vacā,* and honey on body. A man who does this completely controls his woman; also if anointment for the eye be given to a woman prepared from the root of the herb *bhṛṅgarāja* mixed with the semen, she is won over for good (Ib. 12); also a betel (*tāmbula*) with the tip of the herb *aparājitā* and the blue lotus serves the purpose; also the *tilaka* of *rocanā* (cow-bile) margosa-flower, *priyaṅgu*, saffron and sandal is efficacious; also vaginal ointment from *durālabhā, vacā, kuṣṭha, śatāvarī*, sesame-oil and saffron (Ib.). If the vagina is smoked by the stick of the margosa, the husband becomes a slave of the woman; also with the ointment of butter from the buffalo, *kuṣṭha, madhuyaṣṭikā* (*yaṣṭimadha* or *jyeṣṭhamadha=liquorice*) (Ib. 22ff); also smoke of *vacā, bilva, tagara, padmakeśara, nāgapuṣpa,* and *priyaṅgu* in equal parts. For men also this smoke is prescribed (180.1ff). The ointment for the penis could be prepared from camphor, bark of *devadāru*, and honey; he is bound to keep his woman a slave. It is said, in the same context that if at the time of coitus the man holds his penis with his left hand and licks the left hand of the woman in close embrace, she becomes solely his (Ib. 3). Vaginal ointment of

rock-salt, black salt, *sauvīra*, fish-bile (*matsya-pittaka*), honey and clarified butter is good for subduing the woman. Among other things for making a vaginal tablet is mentioned the mixture of *śaṅkhapuṣpī*, *vacā*, *māṁsī*, *somarājī*, and *phalguka* with buffalo butter (5-7). Another method is the powder of *bhūlatā* (a kind of worm, acc. to Apte, *Skt. Eng. Dict.*) placed in the vagina, or ointment thereof (Ib. 12; also Ib. 8).

The *Agni P.* has various *mantras* and remedies for conjuring the members of the opposite sex. It states that the *vaśīkaraṇa mantra* is of the goddess Cāmuṇḍā (302.9).[4] One remedy is as follows : The women should wash her vagina with the decoction of the 'three fruits' (*hirḍā*, *behaḍā*, *dried āmalaka*, popularly known '*triphalā*') in the night along with the *aśvagandhā* herb and camphor; she should also put in the decoction eight grains of *pippalī* (long pepper) and rice each with twenty grains of ordinary pepper. Also the ointment of *bṛhatī* (*behaḍā*) is efficacious to win over one's man for life (Ib. 10). Among other ointments is that prepared from the roots of *Kaṭīra*, *trikaṭu* and honey (Ib. 11). The cold juice of *Kapittha* (wood apple), *magadhī*, *madhūka* and honey should be mixed together and applied to the organs of both; it is good at coitus (Ib. 12). The juice of *Kadamba* (flower or leaves) mixed with honey and sugar, *sahadevī* herb, the herb called *mahālakṣmī*, *putrañjīvī* and *kṛtañjali* (herb?) if thrown on anybody's head makes him controlled (Ib. 13, 14, see also 15). In another method one has to prepare a figure of a woman one desires from clay collected from a river-bank; then on the leaf of *arka* he should write the name of that woman by the juice of *unmatta* (=*dhattūra*, "thorn-apple"). He should mutter the *mantra*, "O Cāmuṇḍā ! get up, smash, smash, conjure, conjure 'the one', bring under control, bring under control"; then he should pass urine (by the side of the clay-figure and the name-leaf); he is sure to control and conjure her (*Agni P.* 323.21-23). According to another passage (Ib 261.13^{cd}) the *mantra* : '*pari priyā hi vaḥ kāri*' ("Indeed she has been made dear to you"?) causes the desired woman to ooze (*samsrāvayet*). The *Agni P.* (123.26-27) mentions remedies such as *tilaka*, *añjana* (ointment), smoke and plaster (*lepa*), also bath, drink and mystic dust (*yoga-dhūli*). As an addition to the remedies mentioned uptil now, it says that pure red arsenic (*manaḥ-śilā*), yellow orpiment (*tālam*) and the lac-dye mixed with the milk of a young woman (*taruṇī-kṣīrasamyuktaḥ*)

should be used for a *tilaka* (Ib. 27, 28); also the herbs *Viṣṇukrāntā*, *sarpākṣī* and *sahadevī* mixed with the milk of a sheep may be used for a *tilaka* (Ib. 29, *ajādugdhena sampiṣṭam*; for remedies already mentioned above in other texts cf. *Agni P., loc. cit*, 30, 31). It is also said that a person should have a *tilaka* of saffron, *nāgapuṣpa* and red arsemic with the utterance *Rhīm*; whomsoever he sees comes under his control. At another place (Ib. 316.1; 4) a *mantra* for conjuring is mentioned, in which the mystic sound *Hūm*, *strīhrūm* and *Hrūm strābhūmi* are employed for conjuring, especially a woman. The *Purāṇa* enjoins the use of food-material, a *tāmbula* (betel), flower etc. after uttering a *mantra* on it (Ib. 260.78). In the same context it enjoins the use of the *mantra* '*gaṇānām tvā gaṇapatim*' (*RV* II.23.1) at a ritual to be performed at cross-roads (where four roads meet, *catuṣpathe*), for the control of the whole world and wealth and grain (Ib. 260.78-80). Yet another method of conjuring (see Ib. 140.1-13 where ingredients are more or less the same, with the addition of the peacock-feather, the herbs *gorakṣa*, *meṣaśṛṅgī*, *kṛṣṇa-dhattura* and *lajjāluka*. Here an elaborate ritual, including the part of the priests (*ṛtviks*) is mentioned, and the establishment of various deities at various quarters is enjoined.)

The *Matsya P.* (92.140ff) enjoins a round altar in the ritual for conjuring and for destruction; the altar (called *kuṇḍa* here) should have three bands, one piece of cloth, and it should be of the span of an *aratni*.[5] In this *kuṇḍa* (after the fire is kindled), the faggots of *palāśa* smeared with *gorocanā*, honey and saffron are used; *bilva* (the apple like fruit thereof) and lotuses are offered with honey and clarified butter. The performer has to take bath with water in which all types of herbs are placed. Brāhmaṇas are to be worshipped and given neck-cords, with gold woven in them; garments and cows are to be gifted.

The *Sk. P.* (V. 2.78.17ff) relates a tale with the conjuring-motif. King Citrasena of the Śākalas, had a daughter named Lāvaṇyavatī; she remembered her past birth. She told the events of her previous life to her father. In her past life she was the wife of a brāhmaṇa who lived in Prāgjyotiṣapura, but was not liked by him. So, being ill-advised by some ladies, she acquired some mystic dust (*cūrṇa*) and certain *mantras*. Once at the beginning of the night, she used the *cūrṇa*, mixed with milk,

on her husband. She placed it on his neck and at all the joints of his body. With this the husband got controlled and liked her, and became her slave.

1. *Agni P.* 302.6
ॐ ह्रीं ॐ नमः कामाय सर्वजनहिताय सर्वजनमोहनाय प्रज्वलिताय सर्वजनहृदयं ममात्मगतं कुरु कुरु ॐ ।
(In certain recensions after कुरु कुरु there is ठ ठ. . .)

2. *Garuḍa P.* I. 185.15
निजशुक्रं गृहीत्वा तु वामहस्तेन यः पुमान् ।
कामिनीचरणं वामं लिप्येत स्यात् स्त्रियः प्रियः ।।

3. *Garuḍa P.* I. 178.10
The *mantra*
ॐ नमः खड्ग-वज्रपाणये, महायक्षसेनापतये स्वाहा ।
ॐ रुद्रं ह्रां ह्रीं वरशक्ता त्वरिता विद्या ।
ॐ मातरः स्तम्भय स्वाहा । महासुगंधिकापूतं शुक्रं स्तम्भेत् कटौ स्थितम् ।
ॐ नमः सर्वसत्त्वेभ्यो नमः सिद्धि कुरु कुरु स्वाहा ।
at 180.4 with the *tilaka* of *gorocanā* and own blood, the *mantra* is-
ॐ रक्तचामुंडे अमुकं मे वशमानय आनय ।
ॐ ह्रीं ह्रौं फट् ।

4. *Agni P.* 302.9
वशीकरणमंत्रः चामुण्डायाः प्रकीर्तितः ।

5. *Matsya P.* 92.140
वृत्तं वोच्चाटने कुण्डं तथा च वशकर्मणि ।
त्रिमेखलञ्चैकवस्त्रमरत्निर्विस्तरेण तु ।

Consecration (*Saṁskāra*) : The Sūtras (*Gṛhya, Dharma*) and the *Smṛtis* give a detailed information about the various rites of consecration to be performed at various periods of life. The *Purāṇas*, which compile information on almost all aspects of life and are a sort of social encyclopaedia refer to various *saṁskāras*. The *Agni P.* states that by

undergoing the various *samskāras* man becomes 'God' (32.1).[1] The main *samskāras* are *garbhādhāna* ("conception"), *pumsavana* ("generating the male-child"), *Sīmantonnayana* ["lifting (or making up) the boundary-end (of the hair")], *jātakarma* ("ritual at birth"), *nāmakaraṇa* ("giving the name"), *annaprāśana* ("taking food"), *cūḍākaraṇa* ("hair-fashioning"; actually cutting hair for the first time), and *brahmacarya* ("leading the *brahma*-life of a student). These are the main eight *samskāras* laid down by the *Agni P.* (32.1-3). It elaborates that *garbhādhāna* (conception) should be performed after marriage, by having union with the wife for the first time on even days after her menstruation if he desires a son, leaving the first three days of the period of sixteen nights (Ib. 153.1^{cd})[2]. The *pumsavana* is performed after the foetus is clearly known, but before its movements; *sīmantonnayana* is performed in the sixth or the eighth month after conception; the *jātakarma* is to be performed prior to the umbilical cord is cut off; *nāmakaraṇa* is done after the days of impurity (*i.e.* 10 days) have passed. The name of the brāhmaṇa should end in *śarman*, that of Kṣatriya in *varman*, that of a Vaiśya in *Gupta* and that of a Śūdra in *Dāsa* (Ib. 2-5).[3] The *Garuḍa P.* (I. 93) gives about the same information (Ib. 10ff), but adds that the *nāmakaraṇa* should be performed on the eleventh day after birth and the "going out" (*niṣkrama*) is to be performed in the fourth month after birth; in the sixth month the "taking of food"; and the *Cūḍā* according to the custom of a particular family. When the *cūḍā* is performed the sin attached from the foetus-state is done away with (12-13). Then follows the ceremony of initiation (*upanayana*); for the Brāhmaṇa it is in the eighth year after conception, for the Kṣatriya it is in the eleventh year; and for the Vaiśya according to the family-custom (Ib. 94.1). The *Sk. P.* (V. 3.20.51ff) mentions the same *Samskāras*, but adds the *bījakṣepa* (*i.e.* "planting of the semen") as the first and prior to *garbhādhāna*. After the *upanayana* comes the *vivāha* (marriage), whence start other responsibilities to perform the rituals to various deities, and the *śrāddha* for the manes (Ib. 55ff). In another place (IV. 11.28) it states the time for various consecrational rites, which is the same as noted above (at *Agni P.* and *Garuḍa P.*); it also mentions *Karṇavedha* ("the piercing of the ears") at the Śravaṇā constellation (*Sk. P.* IV. 11.41; Cf. also Ib. IV. 36.3ff). (see also "Initiation", "Marriage").

1. *Agni P.* 32.1[cd]
संस्कारान्कारयेद्धीमान् शृणुतान्यैः सुरो भवेत् ।

2. Ib. 153.1[cd]
षोडशर्तुंनिशाः स्त्रीणामाद्यास्तिस्त्रस्तु गर्हिताः ।
Ib. 2
व्रजेद्युग्मासु पुत्रार्थी
Manu III. 47, says that four nights are taboo, while *Yājña* does not mention anything, except that even days are good for son *Yajña Sm*. I. 79.

3. Ib. 153.4[cd]-5[ab]
शर्मान्तं ब्राह्मणस्योक्तं वर्मान्तं क्षत्रियस्य तु ।
गुप्तदासात्मकं नाम प्रशस्तं वैश्यशूद्रयोः ॥

Constellations : Various constellations (*nakṣatras*) are mentioned by name in the Purāṇic texts, as will be seen below. They are associated with various rituals leading to the gain of diverse fruits. The characteristics of various constellations are mentioned as follows by the *Agni P.* (130.2-17), when they are seen in the various divisions of the sky. The divisions (*maṇḍalas*) are—Āgneya, Vāyavya, Vāruṇa and Māhendra. (I) Āgneya (presided by the fire-god *i.e.* south-east)—In this division the following constellations have the following characteristics : Kṛttikā and Maghā indicate earthquake, accident, the eclipse of the sun and the moon; the constellations Puṣya and Pūrvā indicate smoke and flame, the sight of the meteor (*dhūmaketu*) and rain of blood; the constellations Phālgunī, Viśākhā, Pūrvābhādrapadā and Bharaṇī indicate rain of stones, eye-diseases, diarrhoea, scanty rain, loss of crops, and the destruction of the following countries—Sindhu, Yāmuna, Gurjara, Bhoja, Bāhlīka, Jālandhara, and Kāśmīra (Ib. 2-8), (II) Vāyavya (presided by the god Vāyu, or the wind-god; *i.e.* the North-east) : If the constellations Hastacitrā and Maghā, Svāti and Mṛga are seen in this division all the people are sure to experience great calamities. If the constellations Punarvasū, Uttarāphālgunī and the Aśvinīs are seen in this division the result is the destruction of people in Kaliṅga, Kośala, Ayodhyā, Avantī, Koṅkaṇa and Āndhra (Ib. 8-11). (III) Vāruṇa (presided over by Varuṇa, the lord of water—the West) : If the constellations Āśleṣā, Mūla, Pūrvāṣāḍhā and Revatī are seen in this division it is good for alms; the earth will be rich in crops; health and ample corn is the

result. If the Uttarābhādrapadā constellation is seen in this division the indication is of the cows being full of ample milk; trees would be filled with flowers; but it also foretells terrible war between Kings (11-14). (IV) Māhendra (presided by the great Indra, East): If in this division are seen the Jyeṣṭhā, Rohiṇī, Anurādhā, Dhaniṣṭhā, Uttarāṣāḍhā, Vaiṣṇava and Abhijit, the result is that people will be in prosperity and free from all disease; the Kings will cease mutual animosity and enter into compromises (15-17).

The various deities of the constellations are recorded as follows (*Garuḍa P.* I. 59.2-9):

(i) Kṛttikā	—	the fire-god;
(ii) Rohiṇī	—	Brahmā;
(iii) Ilvala	—	Soma;
(iv) Ārdrā	—	Rudra;
(v) Punarvasū	—	Āditya;
(vi) Tiṣya	—	Guru (Jupiter);
(vii) Āśleṣā	—	Serpent (Sun);
(viii) Maghā	—	Pitaraḥ (Manes);
(ix) Pūrvā-phālgunī	—	Bhaga (Fortune);
(x) Uttarā-phālgunī	—	Aryamā (Sun-aspect);
(xi) Hasta	—	Savitṛ (Sun-aspect);
(xii) Citrā	—	Tvaṣṭṛ;
(xiii) Svāti	—	Vāyu;
(xiv) Viśākhā (two)	—	Indra and Agni;
(xv) Anurādhā	—	Mitra (Sun-aspect);
(xvi) Jyeṣṭhā	—	Śakra (Indra)
(xvii) Mūla	—	Nirṛti (Death-aspect);
(xviii) Pūrvāṣāḍhā	—	Āpaḥ (Waters);
(xix) Uttarāṣāḍhā	—	Viśve devāḥ (all gods);
(xx) Abhijit	—	Brahmā
(xxi) Śravaṇā (Śravaṇa)	—	Viṣṇu;
(xxii) Dhaniṣṭhā	—	Vāsava;
(xxiii) Śatabhiṣā	—	Varuṇa;
(xxiv) Pūrvā Bhādrapadā	—	Aja ekapād;

(xxv) Uttarā Bhādrapadā	—	Ahirbudhnya;
(xxvi) Revatī	—	Pūṣan;
(xxvii) Aśvayuk	—	The two Aśvins;
and (xxviii) Bharaṇī	—	Yama.

According to the *Brahmavai P.* (II. Śrīkṛṣṇakhaṇḍa. 96.72-75) formerly there were only 27 constellations as Abhijit was not included. Actually, the account states, Abhijit is the shadow of Śravaṇa (Ib. 73^{ab} *abhijicchravaṇacchāyā*; see further below).

The constellations Kṛttikā, Bharaṇī, Āśleṣā, Maghā, Mūla and Viśākhā, and also the three with the appellation *pūrvā* (*i.e.* Pūrvā-phālgunī, Pūrvāṣāḍhā, and Pūrvā-bhādrapadā) are termed '*Adhovaktra*' ("down faced"); (*Garuḍa P.* 16).[1] The constellations Rohiṇī, Ārdrā, Puṣya, Dhaniṣṭhā; the Vāruṇa (*i.e.* Śatabhiṣā), Śravaṇa and the three designated as Uttarā (*i.e.* Uttarā, Phālgunī, Uttarā Āṣāḍhā and Uttarā Bhādrapadā) totalling nine are called *Urdhvamukha* ("up-faced") (Ib. 22).[2] Revatī, Aśvinī, Citrā, Svāti, Hasta, Punarvasū, Anurādhā, Mṛga and Jyeṣṭhā are called 'Pārśvamukhā' ("back-faced" or "side-faced") (Ib. 19). The various classes of constellations noted above are said to be efficacious in various ways. At the *adhovaktra* constellations the following may be undertaken for profitable fruit—Digging of the tanks, cistern, well; the preparing of ground for an auspicious purpose, grassy plots, temples, the digging up of a thing already kept underground or a treasure, the start of learning Arithmetic, Astrology, the entry into a cave-hoard or a mine (*khani-bila-praveśa*) (Ib. 16-18). At the prevalence of the *urdhavamukhas* should be undertaken coronation and investiture to royal office (*paṭṭa-bandha*) (Ib. 22-23). At the *pārśvamukhas* should be undertaken expeditions to catch and control elephants, camels, stud-bulls and buffaloes; also one should start the sowing operations (*bīja-vapana*), advance of the army and the entry of the army (after completion of expedition). The commissioning of vehicles such as the boats etc. which are fitted with wheeled mechanical devices (*cakra-yantrastha-nāvādīnām pravāha-ṇam*) (Ib. 19-21). Going out is good at the prevalence of Aśvinī, Revatī, Mṛga, Mūla, Punarvasū, Puṣya, Hasta and Jyeṣṭhā (Ib. 14).

In certain conjunctions with zodiac-signs (*rāśi*) there is the portend of danger. The 6th in Aries (*Meṣa*) and Cancer (*Karkaṭaka*); the 8th in

Virgo (Kanyā) and Gemini (Mithuna); the 4th in Tarus (Vṛṣa-Vṛṣabha) and Aquarius (Kumbha); the 12th in Capricorn (Makara) and Libra (Tulā); the 10th in Scorpio (Vṛścika) and Leo (Siṁha); the 14th in Sagittarius (Dhanus) and Pisces (Mīna). These conjunctions are termed 'burnt' (*dagdhāḥ*); in these no movement (new enterprise) should be undertaken (Ib. 33-34). A triple *Viśākhā* (in origin the Viśākhās are two) is to be avoided if it falls on a Sunday; Monday, if it falls on triple Pūrvāṣāḍhā; triple Dhaniṣṭhā on Tuesday; triple Revatī on Wednesday; triple Rohiṇī etc. on Thursday; triple Puṣya on Friday and the triple Phālgunī on Saturday are marked by death. They are to be avoided (Ib. 34-35).

The following are called 'nectar-conjunctions' (*amṛtayogas*) : The Sun in the Mūla, the moon in Śravaṇa, Mars (*Kujaḥ*) in Uttarā-Proṣṭhapadā, Budha (mercury) in the Kṛttikās, Jupiter in the Punarvasū, Śukra (Venus) in Pūrva Phālgunī and Saturn in Svāti. On these conjunctions all efforts bear fruit (Ib. 36-37). The Sun in Hasta, Jupiter in Puṣya and Budha (Mercury) in Anurādhā are auspicious; Rohiṇī with Saturn and Ilvala (Sauma) with the moon are auspicious (Ib. 40). Revatī with Venus is excellent, Aśvinī with Mars is auspicious. These conjuctions are termed '*siddhiyoga*', as they are conducive to gain (Ib. 41). Bharaṇī with Venus (Bhārgava), Citrā with Soma, Uttarāṣāḍhā with Mars, Dhaniṣṭhā with Mercury, Śatabhiṣā with Jupiter, Rohiṇī with Venus, Revatī with Saturn are 'Poison-junctions' (*Viṣayogāḥ*) (Ib. 43). The same is the case if there is a junction of Puṣya and Punarvasū, Revatī and Citrā. On Śravaṇa, Dhaniṣṭhā, Mṛga, Hasta, Aśvinī and on Śatabhiṣā (or on the joints of any two or more) the ritual of name-giving in the case of a child may be performed (Ib. 44). The three 'uttarās' (*i.e.* having the word *uttarā*), Viśākhā, Maghā, Ārdrā, Bharaṇī, Āśleṣā and Kṛtikā are inauspicious for going out; they indicate death (at a fresh journey, Ib. 45). (see under 'Sun' for 'Constellation-Man'—*nakṣatra-puruṣa*; the earliest concept of the 'Constellation-Man' comes in the *Taittirīya Brāhmaṇa* I. 5.2-7) where Prajāpati is described as being formed with constellations as his various limbs).

The *Brahmāṇḍa P.* records a variant classification of the constellation. Aśvinī, Kriṭṭikā and the constellation presided over by Yama (*Yāmya i.e.* Bharaṇī; see the list above) are said to constitute

'Nāgavīthi' ("the path of the serpents"); Ilvala (*Saumya*, of which Soma is the deity), Rohiṇī (Brahmā) and Ārdrā are termed 'Gajavīthi' ("the path of the elephants") (*Brahmāṇḍa P.* II. 3.3.47^{cd}-48^{ab}); likewise Puṣya, Āśleṣā and Punarvasū (Āditya) are called 'Airāvatī vīthi ("the path of Irāvant")[3] (Ib^{cd}). These three *vīthis* constitute the *Northern way* (Ib. 49^{ab}). The Purvā and Uttarā Phālgunī and Maghā are termed 'Ārṣabhī vīthi' (*i.e.* "Bull's path") (Ib. 49^{cd}). Hasta, Citrā and Svāti are called 'Govīthi' ("Cow's path"); and Jyeṣṭhā, Viśākhā and Anurādhā are called the 'Jāradgavī vīthi' ('The path of the old Bull') (Ib. 50). These three *vīthis* form the Middle way (Ib. 51). Mūla, Pūrvā and Uttarā Āṣāḍhā are called 'Ajavīthi' ("Goat's path", Ib. 51). Śravaṇa, Dhaniṣṭhā and Śatabhiṣak (...ṣā above) are termed 'Mārgī (vīthi)' ("path leading of the deer"). Vaiśvānarī is the term given to the two Bhādrapadās (Pūrvā-Uttarā) and the Revatī. These three *vīthis* (Aja, Mārgī and Vaiśvānarī) constitute the 'Southern way' (Ib. 51-53).

The *Garuḍa P.* (I. 61), in continuation of the discussion on constellations being auspicious and inauspicious states the following. From the Krittikā onwards for seven constellations upto Āśleṣā (Kṛttikā, Rohiṇī, Ilvala, Ārdrā, Punarvasū, Tiṣya and Āśleṣā) one should start in the eastern direction. From Maghā onwards for seven constellations upto Viśākhā (for order see above *i.e.* Maghā ,Pūrvāphālgunī, Uttara Phālgunī, Hasta, Citrā, Svāti and Viśākhā) one should advance to the south. From Anurādhā upto the seventh following (*i.e.* Anurādhā, Jyeṣṭhā, Mūla, Pūrvā Āṣāḍhā, Uttarā Āṣāḍhā, Abhijit and Sravaṇā) march to the West is fruitful. For seven starting from Dhaniṣṭhā onwards (*i.e.* Dhaniṣṭhā, Śatabhiṣā, Pūrvā Bhādrapadā, Uttarā Bhādrapadā, Revatī, Aśvayuk and Bharaṇī) advance towards the Northern quarter is efficacious (Ib. 10). Aśvinī, Revatī, Citrā and Dhaniṣṭhā are good for making ornaments; Mṛga. Aśvayuk (Aśvinī), Citrā, Puṣya, Mūlā and Hasta are auspicious always, in betrothal (*kanyādāna*), at advance and at establishment of images and idols or foundation-stones (*pratiṣṭhādiṣu karmasu*) (Ib. 11). The zodiac (*rāśi*) Leo with Capricorn (Makara) is the best; with Libra (Tulā) Pisces (Mīna); with Aquarius (Kumbha) Cancer (Karkaṭaka); with Sagittarious (Dhanus), Tarus (Vṛṣabha); and Scorpio (Vṛścika) with Gemini (Mithuna) are the best (Ib. 16-17). In the next

chapter (I. 62) the Purāṇa further classifies the constellations as '*cara*' ("Moving") and '*sthira*' ("stable"). Tulā (Libra), Karkaṭaka (Cancer), Meṣa (Aries) and Makara (Capricorn) are 'moving, (*cara*). Under these, works demanding action should be performed or started. Leo (Simha), Tarus (Vṛṣa), Aquarius (Kumbha) and Scorpio (Vṛścika) are 'stable' (*sthira*). Under these, works demanding stability or establishment (such as temple, house and other constructions) should be undertaken (Ib. 8, 9^{ab}). Then there are constellations that have both these characteristics. They are Kanyā (Virgo), Dhanus (Sagitarius), Mīna (Pisces), and Mithuna (Gemini). Under these works demanding both mobility and stability should be performed (Ib. 9^{cd}, 10^{ab}). Advance (*yātrā*) should be taken up when the '*cara*' constellations are in power; and with the '*sthira*' ones one should accomplish the entry (in a new establishment), the installation of idols etc., and marriage should be performed when the constellations with the two-fold power are presiding (Ibid. 2^{cd}).

The various constellations (zodiac *rāśīs*) have been given various places on earth to roam and are believed to be seen in their prescribed forms. The following is the information from the *Vāmana P.* (5.46ff). Aries (Meṣa) has the form of a ram and wanders at the following places—among sheep and goats, cornfields, on mountains, oceans full of gems, and on the blooming banks of tanks. Tarus (Vṛṣa) has the form of the stud-bull and wanders among the cattle, in the vicinity of the dwellings of farmers. Gemini (Mithuna) have the form of a man and woman (*strī-pumsayoḥ samam rūpam*) and wander near the beds of people, among the artisans, dancers and singers; they are always fond of amour and play in gardens. They are also seen in the form of a couple playing the lute and other musical instruments. Cancer (Karkaṭaka) is of the form of a crab; and frequents watery places, full cornfields, wells, river-banks and lonely places. Leo (Simha) is of the form of a lion and wanders at mountains, forests, caves and groves. Virgo (Kanyā) is seen in the form of a girl with a lamp in one hand and paddy-shoots in another seated in a Canoe; she frequents the amorous places of ladies and at places abounding in reeds. Libra (Tulā) is in the form of a man holding a scale, and stays at Chasms and Cravices and in ant-hills, also at poisonous things, in cow-dung, in stones and among insects. Sagittarious (Dhanus) is in the form of a brilliant archer, or a horse-headed

man with horse-haunches, and shooting an arrow; he stays at the place of the elephants, or at chariots. Capricorn (Makara) has the head of a deer, with bull-shoulders and sharp bull's eyes, and stays at rivers and in oceans. Aquarious (Kumbha) is seen in the form of a man having an empty jar on his shoulder and himself drenched in water from the jar; he stays at gambling houses and at wine-shops. Pisces (Mīna) is seen in the form of two fishes one's tail meeting the other's mouth (*ayathāsaktam*); its stay is at holy water-places, oceans, holy regions and at the houses of gods and Brāhmaṇas (Ib. 46-60).

The *Agni P.* (126) also records the conjunction of constellations and various planets with the resultant fruit. It says, the three together, one from each unit, forms what is called the 'Tripuṣkara yoga'. Thus, (i) Day—the second of a month, the twelfth, the seventh and the third day of a month, along with (ii) any of the following : *i.e.* the Sun, Sauri (Saturn) and Mars along with (iii) any of the asterisms Viśākhā, Kṛttikā, the two asterisms designated as Uttarā (*i.e.* Uttarā Āṣāḍhā and Uttarā phālgunī), Punarvasū and Pūrvā Bhādrapadā (Ib. 24-25). It also denotes the following seven as '*dṛḍhacaksūṁṣi*' ("having a stable eye") : Aśvinī, Bharaṇī, Āśleṣā, Puṣya, Svāti, Viśākhā, Śravaṇa; these see all the ten quarters. Marches and advances to far off destinations should start on these (Ib. 27.28).[4] Among the asterisms Rohiṇī, the three Uttarās (*i.e.* Uttara Phālgunī, Uttarā Āṣāḍhā, and Uttarā Bhādrapadā), and Mṛga are 'stable' (*sthirāṇi*); also Aśvinī, Revatī, Svāti, Dhaniṣṭhā and Śatatārakā are 'stable' (Ib. 13). The *Agni P.* (I. 136.1-5) classifies the asterisms in three 'Nāḍīs'. The first of these three Nāḍīs comprises the Aśvinī, Ārdrā, Pūrvā Phālgunī and Uttarā Phālgunī, Hasta, Jyeṣṭhā, Mūla, Vāruṇa (śatabhiṣā) and Ājya (which has Aja ekapād as deity; hence ājya) *i.e.* Pūrvā Bhādrapadā. The second Nāḍī comprises Yāmya (Bharaṇī, of which Yama is the deity), Mṛgaśiras, Puṣya, Bhāgya (*i.e.* Pūrvā Phālgunī, having Bhaga as the deity), Citrā, Maitra (Anurādhā, with Mitra as deity) and Vāsava (*i.e.* Dhaniṣṭhā). The third Nāḍī comprises Ahirbudhnya (*i.e.* Uttarā Bhādrapada, Kṛittikā, Rohiṇī, that of the serpent (*i.e.* Āśleṣā), Citrā, Svāti, Viśākhā, Sravaṇa and Revatī. From these Nāḍīs one gets an indication of the auspicious and inauspicious events. The whole circle, endowed with the three Nādīs is called the "Serpent circle" (*Phaṇīśvaram cakram*; cf. "circle"

Maṇḍala). According to the *Matsya P.* (263.6), for the establishing of the idol of a deity the two Āṣāḍhās (Pūrvā and Uttarā), Mūla, the two 'Uttarās' (*i.e.* Uttarā Phālgunī and Uttarā Bhādrapadā), Jyeṣṭhā, Śravaṇa, Rohiṇī and also Pūrvā Bhādrapadā, Hasta, Aśvinī, Revatī, Puṣya, Mṛgaśiras, Anurādhā and Svāti are auspicious. Also the auspicious planets are Mercury (Budha), Jupiter (Bṛhaspati) and Venus (Sukra).

The asterisms are believed to be associated with the ritual of the manes; *śrāddhas* performed under various asterisms are said to give various fruits. The *Mārk. P.* (33.8ff) has the following information on this point. If performed on Kṛttikā it gives heaven; on Rohiṇī, it leads to the gain of an issue; on the asterism presided by Soma (*i.e.* Ilvala) it leads to the gain of brilliance; on Ārdrā, Valour; on Punarvasū, the gain of land; on Puṣya, nourishment; on Āślesā, the gain of an excellent son; on Maghā, excellence in a close relation; on Phālgunī, fortune; on Uttarā, generosity; on Hasta, excellence; on Citrā, good form and issue; on Svāti, gain in commerce; on Viśākhā, gain of a son; on Anurādhā, emperorship; on Jyeṣṭhā, lordship; on Mūla, health; on Āṣāḍhā, success; on Uttarā Āṣāḍhā, lack of grief; on Śravaṇa, gain of an auspicious world; on Dhaniṣṭhā, great wealth; on Abhijit, knowledge of the Vedas; on Vāruṇa (*i.e.* on Śatabhiṣā) gain of the essence of health; on Prauṣṭhapada, herds of sheep; on Uttarā Bhādrapadā, gain of cattle; on Revatī, gold; on Aśvinī (*i.e.* Aśvayuk), gain of horses; and on Bharaṇī, gain of long life.

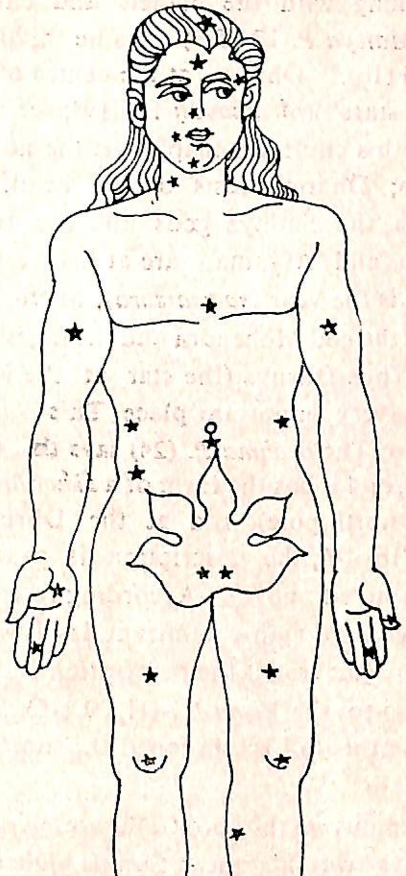
According to the *Brahmāṇḍa P.* (II. 3.18.2ff) the following is the result of performing the śrāddha on the various asterisms. If performed on Kṛttikā, the performer enjoys in heaven; on Ārdrā, he performs cruel deeds; on Tiṣya, he gains nourishment; on Maghā he gets excellence in his species; on Uttarā gains generosity; on Citrā, gains a handsome son; on Viśākhā, gains a son, on Jyeṣṭhā, wins lordship; on Pūrvāṣāḍhā, he gains a success; on Rohiṇī, gains an issue; on Punarvasū, he gains a share in land; on Āśleṣā, he gains a brave son; on Phālgunī, fortune; on Hasta, gains chief place in assemblies; on Svāti, gains in commerce; on Anurādhā, he starts a new mission (*cakram*); on Mūla, health; on Uttarāṣāḍhā, freedom from sorrow; on Śravaṇa, excellent status; on Vāruṇa (*i.e.* Śatabhiṣā), gain in medicinal excellence; on

Uttarā Bhādrapadā, gets thousand-fold gain; on Aśvinī, gains horses; on Dhaniṣṭhā, gains Kingdom and Wealth; on Pūrvā Bhādrapadā, gain of sheep and goats; on Revatī, Wealth in golds and costly things; and on Bharaṇī, excellence among good people.

The asterisms as a whole are conceived as forming the body of Viṣṇu. The *Vāmana P.* (54, the whole chapter) states as follows : The Mūla is the feet, the two Aṣāḍhās (Pūrvā and Uttarā) are the two thighs; Rohiṇī constitutes the two shanks (*jaṅghe*); the two Phālgunīs (*i.e.* Pūrvā and Uttarā) are the genitals; Aśvinīs are the knees; Kṛttikā is the waist; the two Bhādrapadās (Pūrvā and Uttarā) are the sides; Revatī is the belly; Anurādhā is the chest; Śraviṣṭhā (Sravaṇā) the back; Viśākhā (two stars), the arms; Hasta is the two hands; Punarvasū (two stars) are the fingers; Āśleṣā are the nails; Jyeṣṭhā is the neck; Svāti the teeth; Vāruṇa (*i.e.* Śatabhiṣā), the chin; Maghā the nose; Mṛghaśīrṣa, the eyes; Citrā the fore-head; Bharaṇī the head; and Ārdrā the hair. This is technically called Nakṣatrapuruṣa. There is also another concept of the *Nakṣatra-puruṣa*, "Constellation-man". The *Bhaviṣya P.* (Uttarakhaṇḍa 108.16ff) says that the *nakṣatra-puruṣa* is Janārdana, Viṣṇu. The worship of the *nakṣatra-puruṣa* is enjoined for gaining beauty of form. The vow of this worship is said to start from the month of Caitra, and each day upto Māgha, a particular constellation is to be worshipped after bath, and without taking any food. The deity of the constellation is also to be worshipped. At the conjunction of every constellation, brāhmaṇas are to be fed. At the end of Māgha a golden replica or *nakṣatra-puruṣa* with constellations shown at various limbs is to be donated to a brāhmaṇa (Ib. 31). Similarly the constellations together are said to form the body of Śiva (*Vāmana P.* 5.38ff.).

About the *taboo* as regards the constellations and stars, the *Brahmavai P.* (II śrīkṛṣṇakhaṇḍa. 75.23) says that one should not look at the sky when only one star is visible.[5] If one happens to see, one should meditate on Hari (Viṣṇu) and mutter the name of Nārada seven times. (see also under "Planets"; see also vows 'Nakṣatrapuruṣavrata').

The circle of asterisms containing fourteen stars is termed also Śiñsumāra (porpoise). The central support thereof is called Dhruva, and according to a mythical account Dhruva is the son of Uttānapāda.



Naksatra-purusa

Dhruva revolves along with the planets and causes the sun and the moon to revolve (*Matsya P.* 124.5-6). As he revolves, all move nearer to him, like a wheel (Ib).[6] Dhruva at the centre of the *śiñśumāra*-circle is called "full of stars" (*tārāmayāḥ* 126.19[c]; see also Ib. 20-27 for the same concept). Of this circle Uttānapāda is the northern chin; sacrifice is said to be its lip; Dharma rests on its head; in the heart (of this circle) is Nārāyaṇa; the Śādhya gods and the two Aśvins are at the front feet. Varuṇa and Aryaman are at his western (back) thighs; at the genital organ is the year (*samvatsara*); Mitra is at his rump; at the tail are the fire-god, the god Mahendra and the sages Marīci and Kaśyapa, and also Dhruva. Thus Dhruva (the star at the North pole) has been noticed as having a very important place. This is attested by the record at other purāṇas also. The *Brahma P.* (24) says that the constellations are the body of the god, and it has the form of a *śiśumāra*, at the tail of which stands Dhruva (the north pole); and at the Dhruva (stable point) is established Bhānu (Ib. 1-6; the description is practically the same as from the *Matsya P.* noted above). According to a belief (*Brahmāṇḍa P.* I. 2.23.100) whatever sin a man commits at day is washed away by night if he sees the *śiśumāra* (the rest of the description is the same as *Matsya P. loc. cit.*). According to the *Viṣṇu P.* (II. 9.1-5) *Śiśumāra* in the starry body of Viṣṇu, and at its tail is stationed the north pole star, Dhruva.

There is the famous myth[7] about Dhruva. Uttānapāda is said to be a king, and Dhruva was his queen Sunīti. Dhruva practised penance for three thousand divine years. Being pleased, Hari (Viṣṇu) gave him the status he now has, and he is unmoved. The seven sages (*saptarṣayaḥ*, the *ursa--major*) stand facing him (*Agni P.* 18.3-5). According to the *Sk. P.* (IV. 19.6ff, the whole chapter) Dhruva was the son of Uttānapāda and Sunīti. He was once insulted by being dragged from the lap of his father) by his step-mother Suruci. He then practised penance, was blessed by the seven sages who gave him the *mantra* having twelve letters (*Om namo bhagavate Vāsudevāya*). He began to mutter the *mantra* at the place called Madhuvana, on the bank of the Yamunā. All the gods were afraid that Dhruva might usurp their position; so they tried to frighten the child with the help of ghosts and goblins etc. He was unmoved. Ultimately Viṣṇu appeared before him and addressed him saying that the latter was the support of the sun and of the circle of constellations

(Ib. ch. 20 and 21; cf. *Matsya P.*, *loc. cit.* for the same description). The *Sk. P.* (IV. 42.14c) says that Dhruva is the nose-tip of the god; also *Viṣṇu P.* (I. 11.1ff).[8]

The myth about the Kṛttikā constellation is associated with the account of the birth of Kārttikeya from Śiva. Agni swallowed the semen of Śiva (as he disturbed Śiva and Pārvatī in their amour, and the former asked Agni to hold his semen). Next day, in the morning the wives of six sages (six stars forming the asterism of that name, except the wife of Vasiṣṭha named Arundhatī) went near the fire, cold as the morning was. As they warmed themselves, the particles of Śiva's semen suddenly entered their pores. When they returned home, their husbands knew what had happened and they cursed them to be the *Kṛttikās* in the sky[9] (*Sk. P.* I. 1.27.70ff). They, later abandoned the semen on the Himālayas. According to the *Sk. P.* (I.2.29.208-211), the Kṛttikās ascended to the sky. In the sky they are still visible.

There is also a myth about the asterism Revatī (*Mark P.* 75.2ff-21). Since the son born to the sage Ṛtavāka on this asterism was of bad ways and caused agony to the parents, the sage cursed this asterism to fall down. According to another account (Ib. 24ff) from the lustre of the Revatī asterism a girl was adopted by the sage Pramuñca. This girl married king Durgama on the Revatī asterism. She later gave birth to Raivata Manu (cf. *Sk. P.* VII.2.17.172-173; for a variant from the *Sk. P.* see under "Holy places", 'Revatīkuṇḍa, where beliefs from the *Mb.* are noted). A child born in the last phase of Revatī is said to cause grief and calamities to its parents. This is illustrated from a story of the sage Ṛtavāka. His son caused disease and leprosy to the parents (*Sk. P.* VII. 2.17.117ff).

There is a myth about the constellation Mṛgaśīrṣa. Once Brahmā passionately ran after his own daughter,[10] in the form of a deer, as she, though originally speech, had assumed the form of a female deer. Rudra, enraged at this, assumed the form of a hunter and shot an arrow at him. Now, from the body of Brahmā arose a flame; the same ascended to the sky and got established there as the Mṛgaśīrṣa. Even now, says the Purāṇa, it is seen along with the hunter (*Sk. P.* III. 1.40.6-15; also Ib. VII. 1.199.59).

About the constellation Rohiṇī it is said that among all the wives (of the moon) Rohiṇī was disliked by all women and was despised by her husband. She propitiated the goddess, the killer of the demon Mahiṣa. Thereby she became likable to all (*Sk. P.* V. 3.108.12). There is a further stroke of the account, which obtains in the *Brahmavai P.* (II śrīkṛṣṇa-khaṇḍa 96.72-75). According to it, once the moon-god sported with the constellation Rohiṇī, for quite some time, all day and all night. Due to this extra indulgence the constellation Śravaṇā got upset. She placed her shadow for the moon and went to her father's house. Approaching her father she settled with him the division. Hence the constellation Abhijit came into being.[11]

The Mūla is a bad asterism. There is a tale that on this asterism, Malayagandhinī, the wife of King Amitrajit of Avantī, gave birth to a child. As the ministers and others advised, the child was forsaken (*Sk. P.* IV. 83.23-25; the same tale occurs also later, Ib.V.2.46.142-143).

According to the *Sk. P.* (IV. 15.5ff) the various *rāśis* such as Meṣa etc. were produced from the asterisms, which, in reality, were the daughters of Dakṣa. They had both sexes; hence they were bi-sexual. This was because they had performed the penance called *puruṣāyita*[12] at the bank of river Vāraṇā. Hence we have also the etymology of the word *nakṣatra* ("asterism"). Śiva said about these daughters—"The penance they have performed was not endured (*na-kṣāntam*) by other women; hence they will bear the name Nakṣatra" (Ib. 12).[13]

Certain acts and taboos are associated with various asterisms. On the asterism of Citrā, Hasta and Śravaṇa, one should avoid oil; and on the Viśākhās (the *Viśākhā* is in the dual often, as it comprises two stars) and on the Abhijit one should desist from having tonsure; on the Mūla, Mṛga, and the two Bhādrapadās (Uttarā and Pūrvā), one should avoid flesh; and one should avoid a woman on the Maghā, Kṛttikās and the Uttarās (*i.e.* asterisms having the word *uttarā* in their name) (*Vāmana P.* 14.50).[14] According to the *Garuḍa P.* (I. 214.50), a Brāhmaṇa-killer, wine-drinker, a thief and the spoiler of the preceptor's bed, and also the associates of these get purified by looking at a constellation.[15]

According to the *Brahmāṇḍa P.* (I. 2.24.152) to be able to understand the working of the constellations one should be endowed with the following five things:—eye, science, water, writing material and science of calculation.[16]

(For the ball of asterisms and the placements at various limbs to indicate divination see *Agni P.* 126.1ff; see also Ib. 131.16ff; for auspicious and inauspicious constellations at House-building see under "Constructions"). A conjunction of certain constellations is termed Gaṇḍānta, and it indicates calamity. Thus, for example it is said that the conjunction of each Mūla and Jyeṣṭhā, Māghā and Aśleṣā, and Revatī and Aśvinī is bad. A person born on any of these conjunctions is miserable and brings misery to persons with whom he stays. He is prone to wander away from house. The same is true of even beasts (*Sk. P.* VII. 2.17.133-134; for a legend see under "Holy places", 'Revatī-Kuṇḍa').[17]

1. *Garuḍa P.* I. 59.16

   कृत्तिकाभरण्याश्लेषा मघा मूलविशाखयोः ।
   त्रीणि पूर्वा तथा चैव अधोवक्त्राः प्रकीर्तिताः ॥

2. Ib. 22

   रोहिण्यार्द्रा तथा पुष्या धनिष्ठा चोत्तरात्रयम् ।
   वारुणं श्रवणं चैव नव चोर्ध्वमुखाः स्मृताः ॥

3. Irāvant is the name of a quarter-elephant. Actually all these are quarter-elephants. Nāga means "elephant" also.

4. *Agni P.* 126.27-28

   अश्विनी भरणी चैव आश्लेषा पुष्यमेव च ।
   स्वातिश्चैव विशाखा च श्रवणं सप्तमं पुनः ॥

   एतानि दृढचक्षूंषि पश्यन्ति च दिशो दश ।
   यात्रासु दूरगस्यापि-आगमः पुण्यगोचरे ॥

5. *Brahmavai P.* II. 75.23

   एकतारं तु गगनं न पश्येत्तु रुजा भयात् ।
   दैवाद्दृष्ट्वा हरिं स्मृत्वा सप्तधा नारदं जपेत् ॥

6. *Matsya P.* 124.5-6

   योऽसौ चतुर्दशर्क्षेषु शिशुमारो व्यवस्थितः ।
   उत्तानपादपुत्रोऽसौ मेढीभूतो ध्रुवो दिवि ॥

   सैष भ्रमन् भ्रामयते चन्द्रादित्यौ ग्रहैः सह ।
   भ्रमन्तमनुसर्पन्ति नक्षत्राणि च चक्रवत् ॥

7. The myth does not occur in *Mb.* nor the description of *Śiśumāra cakra.*

8. Dhruva is said to have been given the following *mantra* by the seven sages- *Viṣṇu P.* I. 11.54

हिरण्यगर्भपुरुषप्रधानव्यक्तरूपिणे ।
ॐ नमो वासुदेवाय शुद्धज्ञानस्वभाविने ॥

9. *Sk. P.* I. 1.27.73-74

यावत्ते पुश्च ताः सर्वा रेतसः परमाणवः ।
विविशू रोमकूपेषु तासां तत्रैव सत्वरम् ॥

ततस्ता ऋषिभार्या हि ययुः स्वभवनं प्रति ।
ऋषिभिस्तु तदा शप्ताः कृत्तिकाः खेचरा(अ)भवन् ॥

This myth is absent in *Mb.* though the Kṛttikās are mentioned—Vana, 230.5; 11.

10. The myth is of Vedic origin. *RV.* I. 71.5; X. 61.5-10 etc. For interpretation of this myth see Dange Sadashiv A., *Sexual Symbolism from the Vedic Ritual* Delhi, 1979, pp. 141-160.

11. *Brahmavai P.* II. 96.72[cd]

सप्तविंशतिनक्षत्रं कलत्रं च श्रुतौ श्रुतम् ॥

Ib. 73

अभिजिच्छ्रवणच्छाया तेनाष्टविंशतिः स्मृता ।
एकदा च मधौ चन्द्रो रोहिण्या वामया सह ॥

Ib. 74

रेमे दिवानिशं नित्यं श्रवणा च चुकोप सा ।
छायां च दत्त्वा चन्द्राय ययौ तातान्तिकं भिया ॥

Ib. 75

ततः पितरमादाय सा चक्रे च विभागकम् ।
बभूव तेन नक्षत्रमभिजिन्नामकं पुरा ॥

12. Actually the word *puruṣāyita* devotes a coitus pose, where the woman is up and the man down with back to the ground.

13. *Sk. P.* IV. 15.12-13

न क्षान्तं हि तपोऽत्युग्रमेतदन्याभिरीदृशम् ।
पुराऽबलाभिस्तस्माद् वो नाम नक्षत्रमत्र वै ॥

पुरुषायितसंज्ञेन तप्तं यत्तपसाधुना ।
भवतीभिस्ततः पुंस्त्वमिच्छया वो भविष्यति ॥

14. *Vāmana P.* 14.50

चित्रासु हस्ते श्रवणे च तैलं क्षौरं विशाखास्वभिजित्सु वर्ज्यम् ।
मूले मृगे भाद्रपदासु मांसं योषिन्माघकृत्तिकयोत्तरासु ॥

15. *Garuḍa P.* I. 214.50

ब्रह्मघ्नश्च सुरापश्च स्तेयी च गुरुतल्पगः ।
ऋक्षं दृष्ट्वा विशुध्यन्ते तत्संयोगी च पञ्चमः ॥

16. *Brahmāṇḍa P.* I. 2.24.152

चक्षुः शास्त्रं जलं लेख्यं गणितं बुद्धिवित्तमाः ।
पञ्चैते हेतवो विप्रा ज्योतिर्गणविवेचने ॥

17. *Sk. P.* VII. 2.17.133-134

रेवती-अश्विन्योर्मध्यमाश्लेषामघयोस्तथा ।
जेष्ठामूलर्क्षयोः प्रोक्तं गण्डान्तं तु भयावहम् ॥

गण्डत्रये तु ये जाता नरनारीतुरङ्गमाः ।
तिष्ठन्ति न चिरं गेहे तिष्ठन्तोऽपि भयंकराः ॥

Constructions (temples etc.) : Various types of building and constructions are mentioned (for a detailed study the *Samarāṅgaṇasūtradhāra* of Bhoja may be consulted). They include Kūṭāgāra (an apartment on the top of the house; probably a secret place, *Kūṭa*), *Caitya* (holy place), Sabhā ("assembly hall"); *prākāra* (defence-"wall"); *udyāna* (garden); *vāpī* ("well"); *pratolī* ("main street"); *niṣkubha* ("pleasure-grove"; "harem"); *mandurā* ("a stable"); *hastiśālā* ("elephant-stable") and so on (*Sk. P.* II. 4.7.13-14). Various types of buildings are said to be constructed by Viśvakarman for the gods. Among them is mentioned *Vaṇḍīgṛha* (*Sk. P.* I. 1.25.3^{cd}),[1] which is a place enough to seat or hold many people (according to the com.).[2]

There are definite instructions for the construction of palatial buildings or chambers and other places. The sacrificial place for gods should be built in the eastern quarter (*Garuḍa P.* I. 46.13, *surejyaḥ purataḥ kāryaḥ*); in the south-east quarter should be constructed the Kitchen-hall (*mahānasam*); to the eastern quarter of the same there should be the seating apartment (*sattramaṇḍapam*); to the north-east there should be the apartment of fragrant unguents and flowers (Ib. 14 *gandhapuṣpagṛham*); the store-apartment for utensils should be on the northern side, and the general store-house to the north-west; on the west should be the place of water, fitted with a wind-mill (Ib. 15, *Vātāyanasamanvitam*); to the south-west there should be the place kept for faggots and the sacred grass, and for instruments and weapons; to the south should be the guest-house, beautiful and endowed with beds, foot-stools and other seats, ready with water, fire, light and good attendants (16). The structure for gods should be of 64 feet in expanse; and in the middle there should be the gods Aryamā and others (Ib. 19). To the one side of the whole living structure there should be the home (Ib. 28) (for doors, see under "Doors"). According to an account in the *Garuḍa P.* the *Vāstu* ("residential building" or "*prāsāda*") could be *catuṣkoṇa* ("four cornered"); there should be twelve doors in it (*Garuḍa P.* I. 47.2 *dvārāṇi sūrya-saṅkhyayā*); and the walls may be as many as fortyeight. The various parts of the structures are named *garbha, ūrdhvakṣetra* ("raised portion"), *jaṅghā* ("thigh") and *Śukāṅghri* ("parrot-ankle") (which indicate, respectively, the inner place, the basement, the structure on all sides and the top or the roof or the terracial structures). The *jaṅghā* should be in measure equal to the *ūrdhvakṣetra*; and from two-fold therefrom the *śukāṅghri* should be built. It should be of the expanse of the inner place (Ib. 3).[3] There is the elevated portion rising from the *śukāṅghri* upwards (called *ucchrāya*) and it may be of one third or one fifth of the *śukāṅghri*, upto the half distance to the top (Ib. 4).[4] The top (*śikhara*) should be divided into four sections; in its three parts there should be the construction of the quadrangular place (*vedī*); and in the fourth should be built the neck connecting the root of the top (Ib. 5; *kaṇṭham*).[5] The same text gives a variant method of construction. According to it the place of construction should be divided equally into 16 parts. In the middle of it the central abode should be prepared; the wall should be equal

to twelve-fold of the length (or width) of a section; the *ucchrāya* (raised portion) should be equal to the fourth size of the walls; and the *ucchrāya* of the top should be double of that of wall-raising; the altar of one-fourth of the size of the top; there should be built the *pradakṣiṇās* (Ib. 7-8).[6] The *nirgama* (the exit and the foot-path) should be on all the four sides; and it should be one-fifth of the *garbha* (Ib. 9-10).[7] At the front (on the foreground) there should be the frontal pendal (*mukhamaṇḍapaḥ*), as if it were the "foetus-thread" from the inner apartment.

Types : The *Garuḍa P.* (*loc. cit.*) mentions five main arche types of structures *viz. Vairāja, Puṣpaka, Kailāsa, Mālika* and *Tripiṣṭapa* (Triviṣṭapa) (Ib. 19).[8] They are further classified into the following types; as follows, each having nine divisions or types :

(1) *Vairāja* : *Meru, Mandara, Vimāna, Bhadraka, Sarvatobhadra* (see below for description), *Rucaka, Nandana, Nandīvardhana* and *Śrivatsa* (Ib. 22-23).

(2) *Puṣpaka* : *Valabhī, gṛharāja, śālāgṛha, mandira, vimāna, Brahmamandira, bhavana, uttama* and *śivikāveśma* (="palanquin-house") (24).

(3) *Kailāsa* : *Valaya* (circle) *Dundubhi, Padma, Mahāpadma* (both indicating lotus-shape, one small, the other bigger), *Mukulī* (having a lotus-bud type), *Uṣṇiṣī* ("turbaned"), *Śaṅkha* (conch), *Kalaśa* and *Guvavṛkṣa*.

(4) *Mālika* : *Gaja* (elephant), *Vṛṣabha* (Bull), *Haṁsa* (swan), Garuḍa (Hawk), *Siṁha* (lion), *Bhūmukha, Bhūdhara* (mountain), *Śrījaya* and *Pṛthivīdhara*.

(5) *Tripiṣṭapa* : *Vajra, Cakra, Babhru-Muṣṭika, Vakra, Svastika, Khaḍga, Gadā, Śrīvṛkṣa* and *Vijaya*.

The *Matsya P.* (268.28-31ff) gives yet elaborate types, such as Meru, Mandara,[9] Kailāsa, *Kumbha* (jar), *Simha, Mṛga* (deer), *Vimāna, Cchandaka, Caturasra* ("four-angled"), Sōḍasāsra ("sixteen-angled") *Vartula* (circular), *Sarvabhadraka, Simhāsyaḥ* ("lion-mouthed"), *Nandana, Nandīvardhana, Haṁsa* (swan), *Vṛṣa* (bull), *Suvarṇeśa* ("lord of gold"),

Padmaka ("lotus"; see also *Bhaviṣya P.*, Brahmakhaṇḍa 130.23-37). Each of these are described as follows : *Meru-* has hundred peaks, four gates, having the height of sixteen *bhūmikās* (floors, or storeys). *Mandara*—It has twelve storyes. The *Kailāsa* has nine storeys. The *Vimāna* and Cchandaka are each endowed with multiple tops and fronts (*anekaśikharānana*). The *Nandīvardhana* has eight storeys. The Maṇḍala is in height like the Vṛṣa, which is two-storeyed; but it is devoid of any angles (*asravarjitaḥ*). The *Samudgaka* is described as *aṅgulīpuṭasamsthāna* ("standing in the finger-space"), has sixteen angles (*soḍaṣāsra*) and is said to be '*pañcāṇḍaka-vibhūṣita*' ("decorated with five egg-like structures"). The *Sarvatobhadra* (=Sarvabhadra) has many summits (tops), is five-storeyed and is also endowed with a picture-gallery. The *Padmaka* is three-storey-high. The *Mṛgarāja* is endowed with the *candraśāla* ("moon-apartment"), and has six storeys. The Vṛṣa is *pañcāṇḍaka* ("five-egged"), has two storeys; and at the centre it is four-cubits in measure (*garbhe hastacatuṣṭayam*). The Lion and others have shape like the beasts.

At another place the same *Purāna* mentions various types of pavallions (*maṇḍapa*). They are : *Puṣpaka, Puṣpabhadra, Suvrata, Amṛta-naṇḍana, Kauśalya, Buddhi-saṅkīrṇa, Gaja-bhadra, Jayāvaha, Śrīvatsa, Vijaya, Vāstukīrti, Śrutijaya, Yajñabhadra, Viśāla, Suśliṣṭa, Śatrumardana, Bhāgapañca, Nandana, Mānava, Mānabhadraka, Sugrīva, Harita, Karṇi-kāra, Śatardhika, Simha, Śyāmabhadra, Subhadra,* in all twentyseven (*Matsya P.* 269.3-6). Five types of pillars are mentioned. They are : *Rucaka*, which is four-angled; *Vajra* which has eight angles; the *Dvivajra* has sixteen angles; the *Pralīnaka* has thirtytwo angles. The pillar which is at the centre is called *Vṛttovṛtta*. These five are called the "great pillars" (*mahāstambhāḥ*); and they should be carved upon with various motifs which include a lotus, a creeper, plants, jar, leaves and a mirror (Ib. 254.2-4). It is also said that each of the pillars should be eighty degrees in width.[10] Practically the same types are mentioned by the *Agni P.* (104.11-21); however there are the additions of *Caruka, Nandi-vardhamāna, Maṇika* (for the Mālika of the *Garuḍa P.*). The arrangement and classification is slightly different. It says that the *Vairāja, Puṣpaka, Kailāsa, Maṇika* and *Triviṣṭapa* are stalled on the top of Meru (Ib. 12[b] *meru-mūrdhani saṃsthitāḥ*). It mentions *Meru, Mandara, Vimāna, Bhadra, Sarvatobhadra* and adds *Caruka* (cf. *Rucaka* of

Garuḍa P. above), *Nandivardhamāna* and *Śrīvatsa* that are developed upon the Vairāja type (Ib. 14; 15^{d} *vairājānvayā ye ca sam utthitāḥ*). In the *Puṣpaka* type are included *Valabhī*, *Gṛharāja*, *Śālāgṛha*, *Mandira*, *Viśāla-Camasa* (added), *Brahmamandira*, *Bhuvana*, *Prabhava*, *Śibikā-Veśma* (Ib. 16; cf. the divisions at *Garuḍa P.* above). In the types of Kailāsa, the *Agni P.* adds Vardhanī (and leaves Mukulī); and in the place of *Guvavṛkṣa* it has *Kha-vṛkṣa* (which appears to be the original). It has the *Maṇika* (cf. Mālika of the *Garuḍa P.*), it mentions *Bhūṣaṇa* (in the place of *Bhūmukha*), *Pṛthivī-jara* in the place of *Pṛthivīdhara*, *Garutman* for *Garuḍa;* and adds *Vṛkṣanāyaka*. Other types are about the same (see below for details of name).

The types of *Prāsāda* are—(*Sk. P.* VII. 1.24ff) : The Meru should have golden parapet and canopy (Ib. 57 *hemaprākāra-toraṇa*). Others are *Kesarī*, *Sarvatobhadra*, *Nandana* *Nandīśālaka*, *Nandīsā*, *Mandara*, *Śrīvṛkṣa*, *Amṛtodbhava* (Ib. 57), *Indranīla*, *Mahānīla*, *Bhūdhara*, *Ratna-kūṭaka* (Ib. 59), *Vaidūrya*, *Padmarāga*, *Mukuṭojjvala*, *Airāvata*, *Rāja-hamsa*, *Garuḍa*, *Vṛṣabha*, *Meru* (Ib. 60). The last mentioned is the king of *Prāsādas*. The one named *Kesarī* should be *pañcāṇḍaka* ("having five circular egg-like domes).

About the general characteristics of the palace-structure, the *Agni P.* (*loc. cit.* 1ff) says, if the area is divided into four parts the *garbha* (central apartment) should measure one *adri* (a kind of measure) and the *piṇḍikā* (a pedestal for the idol) should be one fourth; or if the area is divided into five parts the *piṇḍikā* should be in the middle (*Agni P.* 104.2). The *garbha* may be spacious upto one part (out of five) and the *piṇḍikā* be two parts. The height should be double the actual built up area, or double and a quarter, or double and a half or even treble; or it may even be half of the entire area (which encloses the structure) or one-third thereof (Ib. 5-6).[11] There should also be a circular open area all round the structure equal to a fourth of the whole built up area (Ib. 7 *nemiḥ pādena vistīrṇā, prāsādasya samantataḥ*); and the defence wall should have three parts; and there is the middle portion where the (miniature) chariots be placed (*rathakāns tatra kārayet*). The top (*śikhara*) should be four-fold; and comprising two parts thereof there should be the *sukanāsa* ("parrot-nose" structure); in the third there should be the fire-altar, and (at the fourth) there should be the

amalasāraka (vessel-shaped top) with a brim[12] (Ib. 11). It is ordained that the gates should be at the proper quarters, and never elsewhere (or in mid-quarters (Ib. 24 *dikṣu . . na vidikṣu*).

Ritual at construction : The ritual for constructing a building is recorded as follows : and it is about the same for the construction of a temple or even a tank. According to it, on a place where the water would run to the east, an altar is to be constructed. It should measure four cubits, have four corners and should have four faces (*Matsya P.* 58.6 *caturhastām .., caturasrām caturmukhām*). A pandal should be constructed; and it should have four gates. Round the altar should be dug pits one cubit (*aratni*) in length, and having three girdles (Ib. 7, *aratnimātrās trimekhalāḥ*). They should be nine or seven or at least five in number. The womb of the altar should be a *vitasti* (distance between the extended thumb and the little finger; about 12 *aṅgulas*) in depth and six or seven *aṅgulas* (fingers) spacious. The gates of the pandal are to be prepared from branches of the Aśvattha, Udumbara, Plakṣa and Vaṭa trees. There should also be a sacrificial pole (*yūpa*) made from a tree issuing milk, and should be three cubits in height, or of the height of the sacrificer (the performer of the ritual). There should be 25 priests, ornamented with gold bracelets, ear-rings and anklets. The performer should give them as *dakṣiṇā*, a bed (*śayana*).

At a tank construction ritual a golden tortoise, a golden crocodile, a silver fish, a silver water-snake (*ḍunḍubha*), a crab and a frog in copper, and an iron porcupine should be kept ready. They should be established at proper places with proper *mantras* to Varuṇa. The gods Brahmā, Viṣṇu, Vināyaka and the goddesses Ambikā and Kamalā are to be established. Jars of water should be placed and they should be covered with cloth. The sacrificer should enter the pandal from the western gate (*i.e.* with his face to the east), with the auspicious *mantras* and drum-beats. In (each of) the jars, noted above, earth collected from the elephant-stable, horse-stable, from a main road (*rathyā*), from an ant-hill, from the confluence of rivers, from a lake and from a cow-shelter (*gokula*) be thrown; also *rocanā* (cow-bile), *siddhārthaka* (mustard seeds), sandal and *guggulu* are to be thrown. By the water from all the jars, the image of Varuṇa is to be bathed. The next morning many gifts are to be given. A cow is to be adorned with gold, and she is to

be made to enter water. She is, later, to be given to a brāhmaṇa who is *sāmaga* (the singer of *sāmans*). The aquatic creatures in metal, mentioned above, are to be placed in a golden plate, which is filled with water drawn from important rivers, with curds and whole grains (*akṣatā*). The cow, mentioned above, should be made to face the north and the vessel with all the 'creatures' is to be thrown into the water of the water-place (Ib. 46). Construction of various *Kuṇḍas* in pandals is mentioned. The *Sk. P.* (VII. 1.23.100-109) informs about various *Kuṇḍas* being constructed in the pandals erected by Brahmā on special occasion. Every pandal is said to be of twenty cubits in measure (Ib. 101[b] *viṁśahastapramāṇataḥ*). The ground should be purified with the *astra* (=a mystic word) and sprinkled with *pañcagavya*. It should then be covered with leather (cow-hide) and demarcated with *astra* again (Ib. 102[ab] *carmaṇāvaguṇṭhyaiva*) and pits (*i.e.* for Kuṇḍas) of various size should be dug—eight in number in one pandal. They should then be smeared with proper paste, and should be hardened (Ib. 103[cd] *lepanam* and *vajrākaraṇam*). The demarcations are as follows : quadrangular (Ib. 104 *caturasra*), like a bow (*Kārmuka*), circular (*vartulam*), lotus-shaped (*kamālākṛtim*). On these, (*kuṇḍas* are to be constructed, starting from the east. To the east the Kuṇḍa should be quadrangular (Ib. 105, *catuṣkoṇasamāyuktam*); to the south-east it should be of the shape of the female organ (*bhagākṛti*); to the south bow-shaped; to the north lotus-shaped; to the north-east of eight-corners (*aṣṭakoṇam*); and in the middle one *kuṇḍa* (no particular shape is mentioned). There should be flags and canopies. The trees—to the east Nyagrodha; south-Udumbara; west-Aśvattha; and the north-Palāśa. On these there should be flags of the size of a cubit each.

The results of construction at various months vary. The *Matsya P.* (252.2ff) records them as follows : In Caitra, it generates diseases; in Vaiśākha, cattle and gems; in Jyeṣṭha, death; in Āśāḍha, attendants and gems; Śrāvaṇa, attendants; Bhādrapada, loss; Āśvina, loss of wife; Kārttika, wealth and corn; Mārgaśīrṣa, food; Pauṣa, fear from dacoits; Māgha, gain; Phālguna, gold and sons.

For the start of the construction of a residence, Āśvinī, Rohiṇī, Mūla, the three Uttarās (Uttarā Phālgunī; Uttarā Āṣāḍhā and Uttarā

Bhādrapadā) and the Ilvala (Aindvara), Svāti, Hasta and Anurādhā are auspicious (Ib. 6). All the days except, Sunday and Tuesday are auspicious. First the site is to be examined and then the structure is to be built. The sites have been classified according to the four Varṇas. The white ground which tastes agreeable (*madhura*) is of the Brāhmaṇa type; the reddish one with a bitter or unagreeable taste is of the Kṣatriya type; yellowish, having a pungent taste is of the Vaiśya type, and the black one having a *Kaṣāya* taste is the Śūdra type (Ib. 11).

Clarified butter should be taken, placed in a half-baked earthen plate and in it four wicks should be placed and lighted. The wicks should face the four quarters (keeping the plate in the middle). Ten lines should be drawn with a cord coated with flour (*piṣṭena ālodya*) and with gold (from the south) to the north, and ten (from the west) to the east. Thus there will be in all 81 (9×9) houses. This is the whole space for the construction. Deities should be worshipped at various places, totally thirty-five and ten (Ib. 14-27).

A complex of a square having four buildings (*catuśśālam*) which face out the four quarters, and which is endowed with doors and fore-terraces (or verandahs, *alinda*), is called 'Sarvatobhadra'. (Ib. 253.1-2).[13] The one devoid of the western door is called 'Nandyāvarta'. The one devoid of the southern door is 'Vardhamāna' and the one devoid of the eastern gate is called 'Svastika' (Ib. 3). The one devoid of the north door is the 'Rucaka'. The one having three halls, and devoid of the '*saumya*' (northern), hall (*śālā*) is called 'Dhānyaka'. The one devoid of the eastern hall (building) is 'Sukṣetra'; one devoid of the southern hall (*yāmyayā hīnam*), and also devoid of the western hall, and which is hence only *dviśāla* (having two halls) is called 'Pakṣaghna'. If the structure has only the southern and the western *śālās*, it gives wealth and corn, if it has the western and the northern *śālās*, it is beneficial, and gives sons; if it has the eastern, and the northern *śālās*, it portends fear from the king and from fire; it also causes destruction of the family. If it has the eastern, and the southern and the eastern *śālās*, there is fear of premature death and fear of attack from outside. If the hearth is in the eastern *śālā*, it portends death, and for women it portends widowhood (Ib. 3-12) (For the staff, superimposed with various motifs at the entrance, or at a tank etc. see under "Banner"). It is said that at

certain points in the structure gems should be fixed. These should be won by prowess. This would save the building from lightning and such other dangers (*Sk. P.* II. 2.20.42; see "Lore").

The Temple : The temple is believed to be the very body of the god (Vāsudeva in this particular context. *Agni P.* 61.19ff). Also the whole world is said to be the temple. The area of the structure is the earth, the opening (*śuṣira*) is the sky. The fire is in the form of light. Its touch is the element of wind. The stones are for water; sound of bell etc. is sound. The complexion of the god is in the colour of the temple, his speech is in the thunder-drum (Ib. v. 22). His nose is the *śukanāsa*; his head is seen in the *aṇḍa* (egg-like structure=cf. *amalasāraka*, which is a variant structure). The raised seats at the sides are the shoulders; the *praṇālas* (water-ejecting half-pipes) are *pāyu* and *upastha* (excreta-removers), his skin is seen in the white-wash (*sudhā*); mouth is the gate, and the idol is the soul.[14]

About service at temples we get the following information (*Sk. P.* I. 1.5.49ff). It is said that those who clean the fore-ground of a Śiva-temple, attain the heaven of Śiva after death. Those who repair a broken or dilapidated Śiva temple, attain double the fruit of what is attained by the above. The degrees of gain rise by the following acts—renovation of the temple, may be with bricks or stones (Ib. 56 *iṣṭakair aśmanāpi vā*), building the various storeys for the temple (Ib. 57 *prāsādam bahubhūmikam*)[15] etc. Even the white-washing of a temple is meritorious (Ib. 58 *śuddham dhavalitam ye ca kurvanti*). It is said that by building of a Śiva temple an ordinary king becomes an emperor in the next birth. The temple may be built of wood, mud or may be carved from a rock (*śaila*) (Ib. I. 2.11.11ff). *Gopura* construction is to be stalled on a platform (Ib. II. 9.2; see under "Platform" in the context of the establishing of an idol of Vāsudeva). The cement used for construction was called *vajralepa* and it was very firm—firm like the blue or black colour (VI. 123.25).[16] It was customary to place certain beads to ward off the danger of lightning; and the beads appear to be of a special type and not easily available (Ib. II. 2.20.44-45).[17] Indradyumna built a temple of Viṣṇu at the Jagannātha *Kṣetra* (Purī) and did as said above. It is said that he was instructed about the plan of the temple by Nārada

himself drawing it on a leaf, part by parts (Ib. II. 2.25.1, 2 *ālekhya kramaśaḥ patre*); and the king took the plan on the 'leaf', gave it to his architect, named Padmanidhi, who, it is said, was sent by Brahmā himself (Ib.).

Among the evil portends the falling of the *Kalaśa* of the temple seen in the dream was very bad; it was believed to foretell the destruction of the kingdom (*Sk. P.* IV. 56.17).[18] The temple, among other things (which are *caitya-tree*), a cross-road, a preceptor having proficiency in learning, wreaths, food, drink, utensils and clothes, used by or belonging to others, should not be taken or held by the wise (*Vāmana P.* 14.52).[19] The *Sk. P.* (VII. 2.1.100-104) mentions temples that are termed "five-stones (*pañca-pāṣāṇaka*)", built or endowed with "ten stones (*daśa-pāṣāṇa-sañyukta*)", and of a "hundred stones (*śātapāṣāṇaka*"). It also mentions a *caitya* structure that is termed 'sāhasrika' ("built with a thousand stones"?). It was thought inauspicious if the banners of flags hoisted on the temples and *caityas* caught fire all of a sudden or if the sky above them gets suddenly dusty (Ib. 2.17.237).[20]

A typical construction named *go-śiras* (*go-śīrsa* is a kind of sandal acc. to Apte, *Dict.*; here it may mean a slab of stone) is mentioned by the *Padma P.* (Sṛṣtikhaṇḍa 56; see under "Cow").

A special mention has to be made regarding the construction of a sun-temple, though the particulars, more or less, are the same as noted earlier. A detailed description of the construction of the sun-temple obtains in the *Bhaviṣya P.* (Brahmakhaṇḍa 130.17ff; Madhyamakhaṇḍa 10.1ff; 20.9ff). As a general directive it is said that the ground for constructing a temple should be ploughed with white bullocks; that for a tank with bullocks of any colour, for preparing a garden and for digging a well, black-coloured bullocks are mentioned; but the ground that is to be used for a sacrifice pertaining to planets should not even be touched by bullocks.[21] The process of ploughing should be continued for three days; and five types of grains of paddy are to be sowed. In the case of a temple more varieties of grain are enjoined to be sowed. These are technically called 'seven-grain' formula (*sapta-vrīhi-gaṇa*). The 'five-grain' (*pañca-vrīhi*) formula consists of green gram and black gram, sesame and corn, and *śyāmāka*. If *masūra* and *kalāya* are added, there will be

the 'seven-grain' formula. It is also enjoined that, after ploughing is done and the grains are sown, gold-dust (Ib. Madhyamakhaṇḍa 10.7 *suvarṇa-mṛttikā*) should be sprinkled in the central place. A human-figure should be prepared from wood and threads and it should be placed on this spot. Twigs of a milk-oozing tree should be burnt along with sesamum-oil or with that from saffron (Ib. 8-9). A *bali-* offering to the deity of the place (*vāstu bali*) should be offered. Then the construction should start (Ib. 1-9).

About the construction of a sun-temple, the *Bhaviṣya P.* gives the following ratio. The usual temple should be 64 steps in all sides, with a central gate. The various words indicative of height and spread are—(1) *Vistāra* (the spread)—It should be such that the *Samunnati* (the height) should be its double. The *ucchrāya* (raised base) and the *Kaṭi* (structure on the base) should be of equal measurement; and the *ucchrāya* should be 1/3 of the height. The *garbha* (interior shrine) should be half of the *vistāra*. The gate of the inner shrine should be 1/4 in width of the area of the *garbha*; and should be half of it in height. There also should be the branch of the *Udumbara* tree at the gate, and it should be 1/4 in height of the *ucchrāya* (Ib. 130. 17-20).[22] It is further enjoined that in the quarter of the branch of the *udumbara*, there should be placed two attendants (*pratihārau*). Other things to be placed near and at both the sides of the gate are the Śrīvṛkṣa (*i.e.* the Bilva-tree), with a cluster of birds shown on its branches, and a mountain at the back (Ib. 22 *śailamāṅgalya-vihagaḥ*), also auspicious jars decorated with auspicious (*svastikaiḥ*) signs. About the idol of the sun-god, ti is said that it should comprise three parts; two parts should be the idol itself, while the third should be the pedestal (*piṇḍikā*). This Purāṇa mentions twenty types of structures called *prāsāda* most of which are about the same as noted earlier (Ib. 24-26); and they are briefly described. For the 'Samudgaka' of the *Matsya P.* (noted earlier) it mentions Samudraka (Ib. 24). Other structures noted by this Purāṇa are *Catuṣkoṇa*, *Aṣṭakoṇa* and *Soḍaṣakoṇa* (*i.e.* four-cornered, eight-cornered and sixteen-cornered). The *Sarvatobhadra*, according to this text, is endowed with four gates and has many tops (Ib. 34 *dvārairyuktaś caturbhir bahuśikharo bhavati sarvatobhadraḥ*). There is also mentioned the top-apartment (for the pigeons to sit) for the places (Ib. 37 *Kapotapālinīyuktam*). The *Brahmavai*

P. (II, Śrīkṛṣṇakhaṇḍa 104.6ff) describes the city of Dvārakā being protected with seven parapet walls and moats and *Sarvatobhadra* constructions (Ib. 9). The panels of the gates are said to be endowed with hard bolts and nails (Ib. 19 *Kapāṭaiḥ Kaṭhinair divyair argalā-kīlakair yutām*). At another place in the same text (Ib. 103.24ff) we have description of the city of Dvārakā ordered to be built by Kṛṣṇa. Viśvakarman is the builder. The *śibira* (camp for soldiers) is said to be surrounded by the moat, with a huge gate called '*Siṁha-dvāra*' (Lion-gate). The courtyard of the camp is open and is described as *candravedha* (open to moon-light) and the abode of Vāsudeva is described as *sarvatobhadra* (Ib. 26.27). It is said, generally, that while constructing a *prāsāda* or any other auspicious structure, bones or hair should be avoided, as there things are inauspicious. The place may be discarded. But if one finds a bone of an elephant or a horse, or of a boar, it is an auspicious sign (Ib. 54; for inauspicious things see Ib. 55-73).[23] In the *śibira* there should be the Tulasī-plant (Ib. v. 63 *śibirābhyantare bhadrā sthāpitā tulasī nṛṇām*). In the *śibira* area (cantonment) even regular houses are mentioned to be constructed. A house of this place is to be not more than 16 cubits, and the parapet wall should not be over 20 cubits in height (Ib. 66-67).[24] At another place, in the description of the palace of Rādhā, it is mentioned that there were many wall-pictures, and there were pictures on the door-panels (Ib. 92.47-52). The reciter of the Purāṇa text had a special seat in the temple. The *Sk. P.* (VII. 1.3.12-17) describes it as follows : It was of the *sarvatobhadra* type. It was decorated by *Simha-dvāras* (doors having lion-faces), and with beautiful canopies. It was of the hue of pure pearls, and had tops and a parapet. There used to be the images of Nandī, Mahākāla and the door-guards carved on it (its parapets). It was beautified with flags, umbrellas and pieces of canopy (Ib. 14, *vitāna-cchatakāṇḍaiḥ*) from which wreaths used to dangle (*muktā-dāma-pralambitaiḥ*). It was also endowed with bells, *cāmaras* and mirrors (Ib. 15). At the gates (entrances) were placed jars decorated with garlands and leaves of various types; there used to be also svastika-marks and various designs (Ib. 16[c] *svastikaiḥ patrāvaly-ādyaiḥ*).

About the construction of a city and the villages, forts etc. some information obtains from the *Vāyu P.* (Pūrvakhaṇḍa 8.106-117). It says

that a circular or an elongated city is not good. It should be square (*caturasram*). About six miles (*yojanam*) from a *nagara* should be the village (*Kheṭa*), and from the village (*Kheṭa*) the smaller village (*grāma*) should be three miles. The outside path should be broad equal to twenty bows; the *grāma-mārga* should also be about the same width. The royal path should be ten bows wide. The by-roads (*śākhā-rathyā*) should be four-bows in width. (For Omen at construction see under "Omens").

1. *Sk. P.* I. 1.25.3[cd]
   वण्डीगृहं मनोज्ञं च तथैव कृतवान् स्वयम् ।

2. The dictionary does not have this word. The com. adds "*baiṭhak*" as in Marathi; also att.sts पिंपळवंडी बेलमंडी as names of certain places. cf. मंडई; मंडी Com. Khemraj Krishnadas, Venkateśvara Press.

3. *Garuḍa P.* I. 47.3

   ऊर्ध्वंक्षेत्रसमा जङ्घा तदूर्ध्वं द्विगुणं भवेत् ।
   गर्भविस्तारविस्तीर्णा शुकाङ्घ्रिश्च विधीयते ॥

   गर्भ (see below)=middle four houses out of sixteen in all.

4. Ib. 4

   तत्त्रिभागेन कर्तव्यः पञ्चभागेन वा पुनः ।
   निर्गमस्तु शुकाङ्घ्रेश्च उच्छ्रायः शिखरार्धगः ॥

   for निर्गम see below.

5. The *kanṭha* is the bud-like finis of the top, which is the end of the *Kalaśa*.

6. Ib. 7-8

   भागद्वादशिकां भित्तिं ततश्च परिकल्पयेत् ।
   चतुर्थभागेन भित्तीनामुच्छ्रायः स्यात्प्रमाणतः ॥

   द्विगुणः शिखरोच्छ्रायो भित्त्युच्छ्रायाच्च मानतः ।
   शिखरार्धस्य चार्द्धेन विधेयास्तु प्रदक्षिणाः ॥

   The *Pradakśiṇās* appear to be miniature idols etc. round the Śikhara; mark the plural.

7. Ib. 9-10

चतुर्दिक्षु तथा ज्ञेयो निर्गमस्तु तथा बुधैः ।
पञ्चभागेन संभज्य गर्भमानं विचक्षणः ।।
भागमेकं गृहीत्वा तु निर्गमं कल्पयेत्पुनः ।

The निर्गम appears to be at the Śikhara as also on the ground round the structure.

8. Ib. 19

वैराजः पुष्पकाख्यश्च कैलासो मालिकाह्वयः ।
त्रिपि (वि) ष्टपश्च पञ्चैते प्रासादाः सर्वयोनयः ।।

9. These two are the names of mountains. Mandara was mythically used as a churnrod at the *amṛtamanthana* (*Mb. Ādi.* I. 17) and Meru is the fabulous mountain 'the centre of the earth'. The Hindu temples in Bali are also called by this name—see J. Ph. Vogel, *The Indian Serpent Lore*, London, 1926, p. 284.

10. *Matsya P.* 254.4[cd]
पत्रवल्लीलताकुम्भपत्रदर्पणरूपिताः ।

Ib. 2

अशीत्यंशं पृथुत्वं स्यात् ।

11. *Agni P.* 104.5-6
गर्भो भागेन विस्तीर्णो भागद्वयेन पिण्डिका ।
विस्ताराद्द्विगुणो वाऽपि सपादद्विगुणोऽपि वा ।।

अर्धार्धद्विगुणो वाऽपि त्रिगुणः क्वचिदुच्छ्रयः ।
जगतीविस्तरार्धेन त्रिभागेन क्वचिद्भवेत् ।।

12. The *amalasāraka* appears to be a vessel in shape like an *āmalaka* or *amala*. (*Emblica officinalis* gaertn). Structures having this top obtain at various places. cf. at Paṭṭadakaḷ in Karnatak and elsewhere.

13. *Matsya P.* 252.1[cd]
चतुःशालञ्च तु द्वारैः अलिन्दैः सर्वतोमुखम् ।

Ib. 2[ab]

नाम्ना तत्सर्वतोभद्रं शुभं देवनृपालये ।

Ib. 2[cd]

पश्चिमद्वारहीनं च नन्द्यावर्तः प्रचक्षते ॥

Ib. 3

दक्षिणद्वारहीनं तु वर्धमानमुदाहृतम् ।
पूर्वद्वारविहीनन्तत् स्वस्तिकं नाम विश्रुतम् ॥

14. *Agni P.* 61.25

मुखं द्वारं भवेदस्य प्रतिमा जीव उच्यते ।
तच्छाक्ति पिण्डिकां विद्धि प्रकृतिं च तदाकृतिम् ॥

and 26[cd]

एक एव हरिः साक्षात्प्रासादत्वेन संस्थितः ॥

15. This explains the building of lofty and many quartered temples by kings and rich men in historical times, and even today.

16. cf. *Sk. P.* VI. 123.25

वज्रलेपस्य मूर्खस्य नारीणां कर्कटस्य च ।
एको ग्रहस्तु मीनानां नीलीमद्यपयोस्तथा ॥

17. About the King Indradyumna it is said-
Ib. II. 2.20.44[cd]
गर्भप्रतिष्ठां विधिवत् कृत्वा स नृपसत्तमः ॥

Ib. 45

वज्रपातादिभंगादिवारणार्थं यथोचितम् ।
शिल्पशास्त्रेषु मण्यादि विन्यस्य पौरुषाहितम् ॥

18. *Sk. P.* IV. 56.17

देवालयस्य कलशो यत्त्वया वीक्षितः पतन् ।
दिनैः कतिपयैरेव राज्यभङ्गो भविष्यति ॥

19. *Vāmana P.* 14.52

देवालयं चैत्यतरुं चतुष्पथं विद्याधिकं चापि गुरुं प्रदक्षिणम् ।
माल्यान्नपानं वसनानि यत्नतो नान्यैधृतांश्चापि हि धारयेद् बुधः ॥

20. *Sk. P.* VII. 2.17.237[cd]

ध्वजा ज्वलन्ति चैत्येषु नभो भवति धूसरम् ।

21. *Bhaviṣya P.* Madhyama 10.1-3

शोधयेत्प्रथमं भमिं मितां कृत्वा ततो द्विजः ।
दशहस्तेन दण्डेन पञ्चहस्तेन वा पुनः ॥

वाहयेत्सदा वृषभैस्तडागार्थेऽपि भूमिकाम् ।
देवागारस्य या भूमिः श्वेतैश्च वृषभैरपि ॥

या भूमिर्ग्रहयात्रार्थे तन्न वाहैरपि स्पृशेत् ।
आरामार्थे कृष्णवृषैः कूपार्थखननैरपि ॥

22. *Bhaviṣya P.* Brahma 130.18-20

यो विस्तारो भवेत्तस्य द्विगुणा तत्समुन्नतिः ।
उच्छ्रायस्तु तृतीयोऽथ तेन तुल्या कटिर्भवेत् ॥

विस्तारार्धो भवेद्गर्भो भिन्नयोन्याः समन्ततः ।
गर्भपादोनविस्तीर्णं द्वारं द्विगुणमुच्छ्रितम् ॥

उच्छ्रायात्पादविस्तीर्णा शाखा तद्वदुदुम्बरी ।

The Udumbarī may be an actual panel made from that tree, or it may be a design on a wooden panel. The branch of this tree was used as the main support at vedic sacrificial pandal also; cf. *Śat. Br.* III. 6.1.1ff.

23. *Brahmavai P.* II. Śrīkṛṣṇa, 103.54-56

गजानामस्थि शुभद्मश्वानां तथैव च ।
कल्याणमुच्चैःश्रवसां वास्तौ स्थापनकारिणाम् ॥

न शुभप्रदमन्येषामुच्छिन्नकारिणं परम् ।
वानराणां नराणां च गर्दभानां गवामपि ॥

कुक्कुटाणां शृगालानां मार्जाराणामभद्रकम् ।
भेकटानां सूकराणां सर्वेषां च शुभप्रदम् ॥

24. Ib. 66^{cd}-67^{ab}

उर्ध्वं षोडशहस्तेभ्यो नैव कुर्याद्गृहं गृही ॥

उर्ध्वं विंशतिहस्तेभ्यः प्राकारं न शुभप्रदम् ।

Cord (sacred) : The sacred cord (*sūtra*) including the one known as the *yajñopavītam* (Hindi-*janevu*) or a cord used at any religious ritual has been a thing of reverence. It is placed in belief on the same footing as the sacred *darbha* grass; and it is said that any ritual devoid of these

two is useless and belongs to demons (*Kūrma P.* II. 18.51).[1] Actually one of the purposes of the cord is its representing the cloth as is clear from its being offered to the manes (*Brahmāṇḍa P.* II. 3.11.55[d] *vastrārtham sūtram eva ca*). The sacred cord is worn generally on the left shoulder dangling under the right arm-pit; in the rituals of the manes it is the opposite way. One of the cords is known as *graiveyaka*, "Worn in the neck" (*grīvā*, "neck"); and there is a tale about it. It is said that in ancient times when the gods and the demons were warring among themselves, the gods went to seek protection of Viṣṇu. The latter gave them a banner and a *graiveyaka*. With the help of these two the gods could defeat the demons (*Garuḍa P.* I. 43.1-3). The cord mentioned here as *graiveyaka* was not the sacred *yajñopavīta*. Likewise, cords to be worn round the neck or tied to the wrist are common. It is said that such a cord could be worn with a *mantra* at the vow of Ananta (*Agni P.* 192.10).[2]

In one of the rites (*Agni P.* 83.45-47) associated with the consecration for renunciation (*nirvāṇa*) a sacred cord is enjoined to be placed on the shoulder of the initiate, who is made to sit facing the preceptor. This was to ward off the effects of any sin since forgotten (Ib. 45[c] *viṣmṛtāgha-pramoṣāya*). He was also caused to offer to the fire with the *mūla* (position of the fingers). In the case of the male-initiate the cord is to be placed in the hollow of the saucer, while in the case of a woman initiate it should be kept in a vessel called *praṇīta* (*praṇītā*?);[3] with the '*hṛdastra-sampuṭa*' position (taking it to the heart) the preceptor should worship it by his heart (meditating upon it); it should, then, be consecrated with the Śiva *mantra* and purified with the '*sampāta*' way (Ib. 47[b] *kṛtvā sampātaśodhitam*). It should, then be placed under the auspicious jar. The *sūtra* (cord) is considered as the *suṣumṇā* (the ray of the sun that is believed to give light to the moon), in the case of the initiate who is made to sit by the preceptor on his left side (Ib. earlier, 6 *tat sūtram suṣumnāiti vibhāvitam*).

The cord is mentioned to be used as an auspicious protective device, as could be noted from certain examples noted above (cf. neck-band= *graiveya*, or the wrist-band). It is said that a lamp (a wick in a flour-lamp) should be gifted away at the *Vyāsa-tīrtha* (*Matsya P.* 190.40[cd]).

The custom of surrounding a Śiva temple, or a *liṅga* or the sacred area with a cord obtains. One who does this, symbolically surrounds the whole earth (*Sk. P.* V. 3.172.59-61).[4]

The *Padma P.* (Ādikhaṇḍa 18.40) mentions a practice of tying a cord round the image of a deity, along with the pedestal.[5] It also mentions a ritual of presenting a cord to Kṛṣṇa Vāsudeva on the 12th bright of Srāvaṇa, when the sun is in the capricorn. The cord may be made from gold, silver or copper, or even sacred grass like *Kuśa*, Kāśa, or even from cotton; it should be triple and should be offered to the preceptor, or a worthy brāhmaṇa, in the morning, after bath, at the time just after the cows are milked (Ib. Uttarakhaṇḍa 57.35-43). The *Bhaviṣya P.* (Uttarakhaṇḍa 137.1-22) mentions the tying of the 'protective cord' (*rakṣā-bandhana*) on the full-moon-day in the month of Srāvaṇa (the practice is current even today). A legend associated with this ritual says that because Śacī, Indra's wife, had tied the *rakṣābandhana* to the hand of Indra, the latter could defeat the demons. This rite is said to be performed in the afternoon. Small bundles of whole grains and mustard-seeds should be tied with gold-pieces by means of multi-coloured strips of cotton-cloth or by means of silken strips. They should be adorned with *dūrvā* (for the pacification of evils). These threads are to be placed on a vessel or a plate. In the royal palace the king should be made to sit on a special stool placed on a square in a special room, well-plastered. He should be surrounded by courtesans, who should tie the said threads to his hand.[6] The cord was used for measurement at the construction of altars or buildings. The cord should be stretched first to the north-eastern quarter and the pole should be fixed in the south-eastern quarter (of the area of construction) (*Matsya P.* 255.11). It is said that, when the cord is being stretched, if a dog or a jackal crosses astride it, it is like a thorn and is inauspicious; it is also inauspicious if a donkey yells (Ib. 19). If the cord gets cut, it indicates death; and if the peg attached to it (for measurement) turns up-side-down, there is indication of a disease (Ibid. 21).

For sorcery a blue (or black, *nīla*) cord is mentioned. An idol of the enemy is enjoined to be prepared with powdered charcoal from a funeral pyre. Blue cords should be inserted through its stomach. The enemy gets destroyed (*Agni P*. 313.14).[7]

In funeral rites, three sticks tied with a cord are to be placed with milk in an unbaked vessel at cross-roads (*Garuḍa P*. II. 24.13).

The *pavitraka* (the purificatory circular cord) to be placed on the idols of gods may be prepared from gold, silver, wool, silk or even copper. The cord should be cut and fashioned by a brāhmaṇa woman; and if such one is not available any consecrated cord be used. The length of such a cord may be upto the knees, thighs or the navel pit. The *Vanamālā* (a special wreath) is as long as the feet and is said to be prepared from one thousand and eight (flowers). The cords meant for preceptors, parents etc. are said to be upto the navel-pit (*Agni P*. 33.4ff). According to the *Garuḍa P*. (I. 43.6ff) which mentions some of the points noted above, the cord, to be prepared by a brāhmaṇa woman, should be triple three indicative of the three arche characteristics (*sattva*, *rajas* and *tamas*, v. 9 *triguṇam triguṇīkṛtam* which may indicate the number of deities mentioned below). In its threads the gods Śiva, Soma (Moon), Agni (Fire), Brahmā, Sun, Serpent, Gaṇeśa (the destroyer of calamities) and Viṣṇu are said to abide, along with the mystic letter *Om* (Ib. vv. 9-10). The gods in the triple cord are also said to be only three —Brahmā. Viṣṇu and Śiva (Ib.). A cord as long as sixty-four thumbs is the best; the middle type is of half the length; and half of that is of the smallest type (Ib. 11-12). At suitable points there are said to be knots arranged on the cord (Ib. 13). The ritual for placing the cord on the idol is prescribed on a specific month. In the case of Śiva the months are Aṣāḍha, Śrāvaṇa, Bhādrapada or Māgha (*Garuḍa P*. I. 42.2). The *Agni P*. (33.5-9) states that the cord may be two-fold or triple, and it should be fastened or worn with the muttering of the Viṣṇu mantra in the Gāyatrī metre (*namo nārāyaṇāya vidmahe, vāsudevāya dhīmahi, tanno viṣṇuḥ pracodayāt*; for further details Ib. 11-42). The *pavitraka* (purifying thread) is believed to have been produced from the lustre of Viṣṇu and is said to be the destroyer of all sins (Ib. 35.8-11; see also under "Knots").

1. *Kūrma P.* II. 18.51

विना दर्भेण यत्कर्म विना सूत्रेण वा पुनः ।
राक्षसं तद्भवेत्सर्वं नामुत्रेह फलप्रदम् ।।

2. *Agni P.* 192.10

अनेन पूजयित्वाथ सूत्रं बद्ध्वा तु मंत्रितम् ।
स्वके करे वा कण्ठे वा त्वनन्तव्रतकृत्सुखी ।।

3. Praṇītā (not *praṇita*) were waters placed in a jar at Vedic sacrifices; they were considered women in respect of Agni, the male; cf *Śat. Br.* I. 1.1.3f.

4. *Sk. P.* V. 3.172.59-61

सूत्रेण वेष्टयेत्क्षेत्रमथवा शिवमन्दिरम् ।
अथवा शिवलिंगं च तस्य पुण्यफलं श्रुणु ।।

जंबूद्वीपश्च कृतस्नश्च शाल्मलीकुशक्रौंचकौ ।
शाकपुष्करगोमेदैः सप्तद्वीपा वसुन्धरा ।।

भूषिता तेन राजेन्द्र सशैलवनकानना ।।

5. *Padma. Ādi* 18.40

सूत्रेण वेष्टयेस्द्यतु दीप्तं देवं सवेदिकम् ।
क्रीडते अक्षयं कालं यथा रुद्रस्तथैव सः ।।

6. *Bhaviṣya P.* Uttarakhaṇḍa, 137.14-18

ततोऽपराह्णसमये रक्षापोटालिकाः शुभाः ।
कारयेच्चाक्षतैः शस्तैः सिद्धार्थहेमभूषिताः ।।

वस्त्रैर्विचित्रैः कार्पासैः क्षौमैर्वा मलवर्जितैः ।
विचित्रतरैर्ग्रथिताः स्थापयेद्भाजनोपरि ।।

कार्या गृहस्यरक्षा गोमयरहितैः सुवृत्तकण्डूकैः ।
दूर्वावर्णाभिसहितैः सकलदुष्कृतोपशान्तये ।।

उपलिप्तगृहमध्ये चतुष्कोपरि न्यसेच्छुभं पीठम् ।
तत्रोपविशेद्राजा सामात्यः सपुरोहितः ससुहृत् ।।

वेश्याजनेन सहितः मंगलशब्दैः सुहृसितैश्चिह्नैः ।
रक्षाबन्धः कार्यः शान्तिध्वनिना नरेन्द्रस्य ।।

7. *Agni P.* 313.14

चिताङ्गारपिष्टकेन मूर्ति ध्यात्वा तु तस्य च ।
क्षिप्तोदरे नीलसूत्रैर्वेष्ट्य चोच्चाटनं भवेत् ।।

Corn (grain) : Corn and grains figure in various rituals. Various grains are mentioned (*Sk. P.* VII. 1.20.16-64)—*Vrīhi*, *Yava*, Wheat, *Aṇu*, *Tila*, *Priyaṅgu*, *Kovidāra* (*Kodo*), *Koradūṣa*, *Tinaka*, *Māṣa* (black gram), *Mudga* (green gram), *Masūra*, *Niṣpāva*, *Kulattha*, *Āḍhakya*, *Caṇaka*. These are called '*Kaṇa*'. The parched grain (more especially the parched rice, *lājāḥ*) is also mentioned. It is said that prior to the start of one's daily duties one should touch, among other things, the *lājās* (*Vāmana P.* 14.36). Likewise one should touch the whole grains (*akṣatāni*) (Ib.). After the funeral, for purification, one is ordained to throw the whole grains in the fire and bite the margosa-leaves (*Agni P.* 157.38). When king Indradyumna went to the mountain called Nīlādri he saw there the brāhmaṇas, who threw *lājās* with flowers before him and sang *mantras* (*Sk. P.* II. 2.11.50-51). Not only rice, but other grains are also auspicious. They are barley, wheat, sesame, green gram, and black gram. When they are consecrated by the offerings, they are dear to Viṣṇu (*Vāmana P.* 68.21).[1]

The gift of the sprouts of grains on important occasions is ordained. Thus, at the ritual associated with the "great altar" *mahāvedī-mahotsava*) at the chariot-fair (*ratha-yātrā*) at the Jagannātha Kṣetra (Purī), such a gift is enjoined in the pandal or at a side of the festival place (*Sk. P.* II. 2.33.25).[2] Likewise at the festival of "auspicious bath" of Viṣṇu at the same place sprouts are to be placed on the north-eastern quarter on the eleventh day of the month of Āṣāḍha and Kārttika (II. 2.41.2). An auspicious place was decorated with seven types of corn-seeds sprouted up and placed in a bamboo basket (*Sk. P.* VII. 1.166.87 *virūḍhaiḥ saptadhānyaiśca vaṃśa-pātra-prakalpitaiḥ*). Also on the day previous to the Saṅkrānti, fresh rice was to be crushed and placed

on the east in the temple of Viṣṇu (*Sk. P.* II. 2.42.6). In connection with the worship of the goddess Śītalā one is asked to pound the *masūra*-grain (*Sk. P.* V. 1.12.3).

At the time of a solar eclipse, it is said, barley-grains of gold should be held on head and a bath is to be taken at the Bhṛgu-*Kṣetra*. This is equal to taking bath at the Kurujāṅgala (*Sk. P.* V. 3.182.44-45).

One interesting aspect of the gift of grain (*dhānya*) is the *merudāna* ("mountain-gift"), which comprises the gift of grain heaped up to represent a mountain. The *dhānyameru* may be of five *khāras* (a measure equal to *droṇa*) or of one *khāra*, There should be three summits to the '*meru*' made of gold (*Agni P.* 212.30; also see Ib. 210.6). According to the *Sk. P.* (VII. 25.5) in the month of Kārttika Viṣṇu was to be propitiated by the offerings of seven 'mountains' prepared from seven types of corn, along with a lamp. Even in the instance of other gifts, whole grains are mentioned to be held in the right hand. Thus, it is said that when Bali wanted to gift the earth to Vāmana, he held whole grains and sacred grass in his right hand (*Sk. P.* VII. 2.18.242).

Use of grain or flour is seen in sorcery. If a king is to be controlled, it is said, that a Brāhmaṇa should prepare the image of the king with whole rice-grains; then it should be offered in thousand bits in the fire (*Agni P.* 260.8-9).[3] On the Mahānavamī day (Aśvina, bright half, *ninth* day; the day prior to the great festival of Dasarā or Vijayā Daśamī) the king is ordained to offer a consecrated *bali*-offering to the goddess Nirṛti, with the chants of the *mahakauśika mantras* (see under "Mantras"). The king should take bath before the image of Śakra (Indra), made out of dough. He should smash the *bali* with his sword and should offer it to Skanda and Viśākha (*Garuḍa P.* I. 134.1-2). In this connection it may be noted that various gifts of beasts and other objects prepared from dough are enjoined to be given round the year, starting from the month of Mārgaśīrṣa. The *Agni P.* (212.2-4) says that a horse and a lotus made from the dough should be given in the month of Mārgaśīrṣa, whereby the donor will reach the domain of the sun after death (both these things are solar symbols). An elephant made from dough should be donated in Pauṣa. In Māgha a chariot

drawn by a horse should be given, and in Phālguna a bull made from dough be given. For gaining victory in battle it is enjoined that the king should get prepared glossy fat dough images of important persons and elephants and horses belonging to the enemy; cut them with a dagger, dip them in mustard oil and offer their parts in the fire (Ib. 21-24).[4]

The *Sk. P.* (VI. 252.19-20) records various beliefs regarding barley. It says that Indra stays in barley.[5] It is said that paddy (*śālī*), green gram and sugar-cane were produced from the drops of nectar that dropped from the sun's mouth as he drank it (*Matsya P.* 76.13); and from the perspiration of Viṣṇu's body, as he smote the demon Madhu, were produced the sesame, the sacred grass and the black gram (Ib. 86.4).

The *Agni P.* (95.60-61) states that the following grains get the term *aṣṭavrīhi* : wheat, sesame, black gram, green gram, barley, *nīvāra*, *śyāmāka*, and the *Vrīhis* (rice). It stipulates the following corns and food prepared from them in any vow : *śyāmāka*, *nīvāra*, and wheat (175.15).

The *Garuḍa P.* (I.169) records the medicinal value of various corns : *rakta-śālī* (reddish rice)—removes the three faults (*i.e. kapha*, *vāta* and *pitta*); it also pacifices thirst and reduces fat (Ib. 1). The *mahāśālī* (a kind of large and sweet-smelling rice; cf. Delhi-rice) increases sexual desire (*vṛṣyam*); the *Kalama* (a kind of rice, which is sown in May-June and reaped in December-January) cures bile-troubles and phlegmatic humour (Ib. 2^{ab}). The *śīta* (a kind of reed, or reed-corn) cures from the *tridoṣa* (*kapha-vāta-pitta*); the white type of rice also does the same (Ib. 2^{cd}).[6] The *śyāmāka* is coarse in appearance, and in medicinal value it is *śoṣaṇa* (drying, or drawing) and *vātala* (causing gout), but it is the cure for bile and phlegmatic disorder (Ib. 3). The same are the properties of *priyaṅgu*, *nīvāra* and *koraḍūṣa=kodrava*; *kodo* in Hindi) (Ib.). The barley is cold generally, and is the remover of phlegm and bile (Ib. 4^{ab}). Large wheat (*guruḥ godhūmaḥ*) is delicious, promoter of sexual desire (*vṛṣyaḥ*), delicious and destroyer of *Vāta* (gout, or gastric disorder) (Ib. 4^{cd}). The green gram (*mudga*) cures from cough, bile and *asra* (dripping eyes); it is astringent (*Kaṣāya*), sweet and small in size (Ib. 5^{ab}). The black gram (*māṣa*) gives great strength, promotes sexual

desire (*vṛṣyah*), and also remove bile and phlegm; but the variety called *rājamāṣa* ("royal gram") does not promote sexual desire, removes gas trouble (*anilārti-nut*) (Ib. 8^{ab}). The *Kulattha* cures from restrained breathing, hiccups, phlegm (*kapha*), *gulma* (chronic spleen enlargement) and gases (Ib. 6^{cd}). The *makuṣṭaka* (a kind of rice or kidney-bean) drives away fever, *raktapitta* (derangement of blood produced by bile), it is cool in value and a *grāhī* (astringent) (Ib. 7^{ab}). The ordinary gram destroys phlegm, bile and also manliness and blood (if taken in huge quantities); it is also *vātala* (causing gout, and gases) (Ib. 7^{cd}). The *masūra* is cool of value, tasty (sweet, *madhura*) *saṃgrāhī* (arrester of motion; astringent), and the destroyer of phlegm and bile. The *Kalāya* (*Vaṭāṇā* in Marathi; *Kābulī caṇa* in Hindi) has all the above properties, but it is non-*vātala* (Ib. 8). The soup from barley, pepper and *Kulattha* is good for the throat, and it cures the gas-trouble; that from green gram and the *āmalaka* is astringent (*grāhī*), and is a cure for phlegm and bile (Ib. 60). For the increase of the produce of corn, it is enjoined that a special type of incense be burnt in the midst of grain-heaps. This incense is to be produced thus. Peacock-feathers and seven hair of a goat are to be soaked in castor-oil and are to be burnt in the grain-store at the evening time (*Bhaviṣya P.* Madhyamakhaṇḍa 10.79-80).[7]

1. *Vāmana P.* 68.21

   हविषा संस्कृता ये तु यवगोधूमशालयः ।
   तिलमुद्गादयो माषा व्रीह्यश्च प्रिया हरेः ।।

2. *Sk. P.* II. 2.33.25^{ab}

   मण्डपे उत्सवांगे वा प्रकुर्यादंकुरार्पणम् ।

   also Ib. II. 3(b).7

   एकादश्यां प्रकुर्वीत ऐशान्यामङ्कुरार्पणम् ।

   This refers to the 11th bright of Kārttika in connection with Viṣṇu's bath.

3. *Agni P.* 260.8

   सर्वव्रीहिमयं कृत्वा राज्ञः प्रतिकृतिं द्विजः ।
   सहस्रशस्तु जुहुयात् राजा वशगतो भवेत् ।।

4. *Agni P.* 261.21-24

   हस्त्यश्वपुरुषान् कुर्यात् बुधः पिष्टमयान् शुभान् ।

परकीयानथोद्दिश्य प्रधानपुरुषान्स्तथा ।
सुस्विन्नान् पिष्टकवरान् क्षुरेणोत्कृत्य भागशः ।।

'अभित्वा शूरनोनुमो' मन्त्रेणानेन मन्त्रवित् ।
कृत्वा सर्षपतैलाक्तान् क्रोधेन जुहुयात्ततः ।।
The mantra is *RV* VII. 32.22

एतत्कृत्वा बुधः कर्म संग्रामे जयमाप्नुयात् ।

5. *Sk. P.* VI. 252.19-20

महेन्द्रो यवमास्थाय स्थितो भूतहिते रतः ।
यवस्य सेवनं पुण्यं दर्शनं स्पर्शनं तथा ।।
यवैस्तु तर्पणं कुर्यात् देवानां दत्तमक्षयम् ।।
cf. इन्द्रजव for cold-fever

6. *Garuḍa P.* I. 169.2[cd]

शीतो गुरुस्त्रिदोषघ्नः प्रायशो गौरषष्टिकः ।
Probably शीत indicates a variety of rice, or is an epithet of गौर; it is 'cold' by value.

7. *Bhaviṣya P.* Madhyama 10.79

दद्याद्धूपं धान्यमध्ये धान्यवृद्धिश्च जायते ।
मयूरपत्रमादाय च्छागरोमाणि सप्त वै ।।

Ib. 80[ab]
एरंडतैलयोगेन दद्याद्धूपं निरागमे ।

Cosmic Vision : An interesting motif is a typical vision of the cosmos in the body or any part of the body of a deity or a great person, who generally stands for the preceptor, and imparts unique knowledge or a new *mantra*; sometimes this person suddenly takes a huge form and resumes his old form. The cosmic vision, being, indicative of a new experience, also symbolizes the truth that the preceptor or the deity contains everything in the cosmos.[1] The *Kurma P.* (I. 9.7ff) has it, that once Nārāyaṇa was sleeping on his serpent-bed (he was

śeṣā-śāyin). Slowly the cosmic lotus came out of his belly; and it was the most exquisite production being the very essence of the three worlds. The background of the tale is as follows : As Nārāyaṇa was sleeping, the god Hiraṇyagarbha[2] (Brahmā here) came along and boasted that everything was in himself and nowhere else. Hearing this Viṣṇu Nārāyaṇa entered Brahmā's abdomen and saw the whole universe therein. He then came out of the mouth of Brahmā, and asked the latter, in turn, to enter his body. Brahmā entered Viṣṇu's body; but could find no end nor a way to get out. So he finally came out of the navel seeing the opening there. Now Viṣṇu regarded Brahmā as his son. Later on it is said that Brahmā entered Viṣṇu's body; and in this condition Brahmā himself came to be called Nārāyaṇa as he slept in the primeval waters to create the universe (Ib. 10.10[cd] *brahmā nārāyaṇākhyo' sau suṣvāpa salile-tadā*).

According to the *Śiva P.* (II. 39.31ff, Satīkhaṇḍa) Viṣṇu showed his cosmic form at the god-demon fight, to Dadhīci (see under Viṣṇu). Instantly he assumed the cosmic form (Ib. 31[cd] *viśvamūrtirabhūt*). In his body Dadhīchi saw thousands of gods and creatures, and crores of various other creatures. Then the sage also showed his own cosmic form, and in his body all things in the universe (Ib. 37). Śukra sees in the belly of Śiva, who had earlier swallowed him in anger, all things in the universe, and even the war of the gods and demons (*Śiva P.* II. 48.37-38; for the same account, *Sk. P.* IV. 16.41ff). Sometimes the laughter of the deity is the cause of the cosmic vision for the other party. In one account the earth is said to ask the god (Viṣṇu in the form of the boar) how she should worship him. He laughs, and the earth sees the whole universe in his side (*Varāha P.* I. 15-18 *hasatas tasya kukṣau* etc.). Once, it is said, the demon-chief Mahiṣa sent his messenger Vidyutprabha to the goddess with the proposal of marriage. When the messenger arrived and delivered the proposal, the goddess laughed; and the messenger saw the whole universe in her belly (*Kukṣau*) (Ib. 95.21-22). The same motif is seen in the tale of Viṣṇu, the *Vāmana* (short one), who asked alms from the demon-king Bali. As soon as Bali poured water on the hands of the *Vāmana* to complete the ritual of alms-giving, Viṣṇu assumed the huge cosmic form (*Matsya P.* 245.52). At the *Vāmana P.* (65.20-27) in the same context it is said that at his

feet was the earth; all gods were at the waist, the Maruts at the head, at the generative organ the god Manmatha (Kāma), at the testicles Prajāpati, at the mouth Agni and the brāhmaṇas, at the tongue Sarasvatī; in the bellys the seven seas. The motif of the cosmic vision has another aspect that the whole universe is a mysterious personal god,[3] and that his various limbs are formed by other gods, or elements. Śiva is praised by the gods as follows : "The sky is your head; in your eyes are the sun and the moon; your breath is the wind; the lustre in you is the fire-god; your arms are the quarters; your thighs are the mountains and the earth is your feet" (*Sk. P.* V. 2.16.19-20; cf. also *Sk. P.* I. 2.22. 6-12, where the region of Pātāla is said to be at the foot and Rasātala at the back-foot, *pārṣṇī*). According to an account at the *Skanda P.* (V. 3.193.7ff) the sage Nārāyaṇa laughed loudly, after producing Urvaśī from his thigh. From his laughter was produced the whole world. In his navel was Brahmā, in ears the two Aśvins, in eye-brows Hara (Śiva), in arms the guardians of the quarters, in nose the wind, in eyes the sun-moon, in tongue Sarasvatī, in feet the earth, in stomach the three worlds, in the body-hair the groups of gods, and in the lines of the feet the Vidyādharas (Ib. 24ff). At the *Garuḍa P.* (I. 2.21-23). Viṣṇu is similarly praised—"whose mouth is fire, head the sky, the navel (*kham*) the sun, feet the earth, eyes the sun-moon; the three worlds are in his stomach, the ends of the worlds are his arms, breath the wind; in his hair are the clouds, in his body-joints are the rivers, in two sides of the belly the seas."

The motif is transferred to the Śiva-*liṅga*; and now it is stated that the *liṅga* contains everything in the universe. It is said that the demons Harava and Kālakeli pursued Brahmā and Viṣṇu, who rushed to Śiva in the Mahākālavana for protection. There was the Śiva-*liṅga*, named Abhayeśvara ("The Lord of fearlessness" or "the fearless-god"). As the two demons came at the heels of the gods, the latter were absorbed by the *liṅga* in itself. The gods saw everything in the *liṅga* including the sun and the moon, the Gandharvas, the mountains and the creeper etc. (*Sk. P.* V. 2.48.26ff). At another place in the same text (Ib. V. 2.53.26ff) it is said that Viśveśa, the king of the Vidarbhas, saw all gods established in the *liṅga*, all oceans, rivers, islands, the sun and the moon, mountains and all species of creatures. The motif may be compared with

the belief that at the final doom all creatures and things enter the mouth of Śiva (*Matsya P.* 182.13), as the god tells his wife Umā. One of Śiva's terrible cosmic forms is described in the *Sk. P.* (V. 1.36.15ff). According to the *Sk. P.* (VI. 262.39ff) Viṣṇu Nārāyaṇa is visualized as follows : The sun is his head; at the chest (*uras*) is the earth; at the feet the nether world (*rasātalam*). In his right ear stays the rivers. In his heart stays Śiva, in the navel Brahmā, at the feet earth, in the fore-head lustre, air and sky; in his right hand the five holy places; in the right eye the sun, left eye the moon; in the nostrils Bhauma and Buddha; in the right ear Guru, left ear Bhṛgu (Śukra), in the mouth Śani, at the *guda* Rahū, and at the generative organ Ketu.

1. For explanation of the motif, see Dange Sadashiv., A *Legends in the Mahābhārata,* Delhi, 1969, "Kaca Legend."

2. Actually both Nārāyaṇa and Hiraṇyagarbha are the names of the sun-god. But Nārāyaṇa stands here as the primeval man in the cosmic waters (=*nārāḥ ayanam yasya*)

3. The most original idea—*RV* X. 90. *Puruṣasūkta.*

Cotton : To see cotton while going out is an ill omen (*Brahmāṇḍa P.* II. 3.38.33). A 'mountain' of cotton is enjoined to be given as a gift (*Agni P.* 210.9[c]). According to the *Matsya P.* (87.1ff) the 'mountain' of cotton should be of twenty *bhāras* in weight. The middle variety is of ten *bhāras,* and the lower variety is of five *bhāras.* The 'mountain' should be given away in the morning with the prayer—"O Cotton-mountain, bow to you! Be the destroyer of sins for me" (Ib. 2-3). It is also said that by the cotton-seed (may be the fire or smoke thereof) a serpent is avoided (*Matsya P.* 219.6).[1] The cotton-seed is forbidden to be crossed with a stride (Ib. 155.16). In the objects of gifts at the ritual of *śrāddha* a bed stuffed with cotton is mentioned (*Garuḍa P.* II. 21.21).[2]

1. *Matsya P.* 219.6[ab]

   कार्पासास्थ्ना भुजङ्गस्य तेन निर्मोचनं भवेत् ।

2. *Garuḍa* P. II. 21

   शय्या तूलीपट्टयुक्ता देया देवद्विजातये ।

Courtesans : The Purāṇas do not have reference to any special mode of life of the courtesans; but they have been advised to perform a *Vrata* of Kāmadeva (see under "Vratas"). There is no doubt, however, that they formed an important and a dazzling division of the ancient society. One of their duties, as indicatedly recorded in the *Sk. P.* (II. 2.28ff) is to line the royal path on occasions and throw flowers on the chief person passing along. It is said (*Ibid*) that when the King Indradyumna advanced on his march of victory, the courtesans lined on his path with *cāmaras* (see "cāmara") in hand. (see under "Prostitute" for more information).

Cow : The traditional respect for the cow, which is seen at the early Vedic Period of the Ṛgveda (VIII.98 etc.) is prominent in the *purāṇas*. The planets, cows, the kings and the brāhmaṇas destroy them who insult them, and favour their favourers (*Sk. P.* VI. 174.74).[1] The auspicious characteristics of a cow are mentioned as follows : She is endowed with a whirl of hair turning rightwards to the right side, and that turning leftwards the left side; she should have spacious haunches. She should have well developed sides and thighs. The six places which should be elevated are—the breast, back, head, sides (bellies) and the buttocks; the five places which should be even are—the ears, eyes. and the fore-head. Likewise the tail, thighs and the dewlap should be even and long, along with the four udders; thus these will make (in all) eight; with high and spacious head and neck they will make ten (*Matsya P.* 205.4-12).[2] About the purity of the cow it is said that her whole body is pure except the mouth (*Agni P.* 156.10[a] *mukhavarjyam ca gauḥ śuddhā*). If the cow comes along facing, at departure, it is a good sign (Ib. 294.38). It is said that, though the cows eat the excreta due to the curse of Rudrā, they are respect-worthy (*Sk. P.* II. 4.3.41).[3] They are also said to be pure at the back (*Sk. P.* VI. 144.133[b] *gāvo medhyās tu pṛṣṭhataḥ*). For a brāhmaṇa it is *taboo* to sell a cow; and if he accepts the price of a cow, he is one who sells his own mother, and is of low-caste (Ib. 167.43-44).[4] It is said that a householder should touch a cow, which has a living calf; he may also touch curds or (/and) the cow-dung before going out on daily duty (*Vāmana P.* 14.36). One of the daily duties of a householder has been to give a morsel of grass to the cows (*go-grāsa*) which are "the mothers of the three worlds". After

giving the *go-grāsa*, and performing the "ritual for welfare" (*svastyayana*), after worshipping the guests, the house-holder should take his food (*Agni P.* 264.27-28).

Cow and Gods : The various limbs of the cow are associated with various deities, lores and lucky signs (*Sk.* P. III. 2.6.6ff). She is said to be *ṛkpṛṣṭhā* ("having the Ṛgveda or the *mantras* therein as her back"); she is *yajus-sandhyā* ("having the yajus as her joints"); the *sāman* is her sides, and her udder; the *iṣṭa* and *pūrta* ("the gain" and the "protection of gain") are at her horns; and hairs on her body are good sayings; her urine and dung are, respectively, peace, and nourishment; and her support, the feet, are letters (Ib. 7b *Varṇapāda-pratiṣṭhitā*); with the *pada-krama-jaṭā*, *ghana* (which indicate the various ways of vedic recitation in the vedic context, and, on the other hand, "her movements etc.") she is the sustenance of the world. Her four udders are the words *svāhā*, *svadhā*, *vaṣaṭ* and *hanta* (the first two are used at the time of the offerings to gods and the manes respectively; the third indicates the readiness of the offering to be offered, and the last one indicates satisfaction; this is the original concept). The udder indicative of *svāhā* the gods drink; that indicative of the *svadhā* the manes drink; that indicative of *vaṣaṭ* the sages, gods and the creatures (*bhūtāḥ*) drink; and that indicative of *hanta*, the ordinary humans drink (Ib. 8-9).[5] Elsewhere in the same text we have a variant arrangement. Indra is said to be at the tip of the horns; at the head Brahmā; at the eyes the sun and the moon; at the teeth, the Maruts and the Sādhya-s; at the pores (*romakūpa*) the sages; at the milk in the udders the four seas;[6] at the dung Lakṣmī; at the *gavya* (the *pañcagavyas*, *i.e.* products of the cow) all holy places; at the breast the god Skanda; at the fore-head Śiva, at the tongue Sarasvatī; at the *hum* sound the four Vedas; at the back Yama; at the flow of milk (*prasrava*) the Gaṅgā; and at the tip of the hooves Gandharvas, the Apsarases and the Nāgas (Ib. V. 3.84.4ff; cf. Ib. IV. 2.78). Earlier in the same text we have the following description regarding the cow : Brahmā created the four-fold creatures; and then he began to meditate, as the fire kept on blazing in the altar in front of him. From the burning fire sprang Kapilā (the tawny auspicious cow). She was full of fiery horns, had three eyes and was full of milk; all her limbs were full of fire. In her mouth was fire,

at the teeth were the serpents; at her lips were *dhātā* and *vidhātā* (the creator and establisher); at her tongue was Sarasvatī; and at her eyes were the thousand-rayed sun-moon; and thus at various limbs were various gods (V. 3.38.5-32). The cows are also said to be the daughters of the sun (Ib. 143.15 *sūryasutāś ca gāvaḥ*)[7]; and the gift of a cow is equal to giving the three worlds. The same belief of the cow's body being the receptacle of gods is seen from other Purāṇas. The *Matsya P.* (92.72) records the belief that in the body of a cow are the fourteen worlds. According to the *Bhaviṣya P.* (Uttarakhaṇḍa 141.57) the tawny cow is the abode of gods and the holy places (*tīrtha-devamayī*). It ordains that a tawny cow be gifted in the name of the sun-god (Ib. 53 *sūryāya kapilām dhenum dadyāt* ..). According to the *Brahmavai P.* (Śrīkṛṣṇakhaṇḍa, 21.92-93) all gods stay in the body of the cow, all holy places in the feet, in her generative and secretive organ stays Lakṣmī; hence, when a person applies a *tilaka* on his forehead with the dust of the feet of a cow, he gets the virtue of bathing at all holy places, and gets success.[8] In the context of the *govatsa-dvādaśi-vrata* ("Vow of the 12th for the calves, which comes in the dark Āśvina) the cow is praised as the abode of all the gods; and, it is said that in the tip of the horns of the cow all holy places reside; likewise, at the root of the horns stay Brahmā and Viṣṇu (*Bhaviṣya P.* Uttarakhaṇḍa 69.24-25).[9] The *Padma P.* gives other details regarding the service to the cows or a cow (Sṛṣṭikhaṇḍa 45.143ff). One is required to get up early in the morning and circumambulate a cow or a group of cows. Seven rounds are enjoined. Water is ordained to be sprinkled on the horns of the cow, and the drops are to be caught on one's head (Ib. 143-145), which is equal to bathing in various holy places (Ib. 147). At both the horns, Hara and Keśava (Śiva and Viṣṇu) are supposed to stay (Ib. 155; for various gods at various parts, 155ff). The point of interest is that Lakṣmī is said to stay in cow-dung (Ib. 160 *gomaye vasate lakṣmīḥ*), which corroborates the ritual of Lakṣmī being worshipped at the Dīpāvalī festival as Karīṣiṇi (see under "Festivals"). At another place in the *Padma P.* (Uttarakhaṇḍa 124.26-27) it is said that at the festival of Dīpāvalī, once, Śiva and Pārvatī were playing at dice. Pārvatī (Bhavānī) requested the goddess Lakṣmī to be on her side; so the latter waited upon her at the dice-play, in the form of a cow. Hence Pārvatī won; and, accordingly, Śiva lost everything. Śiva had to

be naked, as the result of the game. Hence it is said that Śiva is always full of sorrow, while Pārvatī is always happy.[10] Hence is the custom of playing at dice at the Dīpāvalī festival, and worshipping the cows (Ib. 30-31). The *Śiva P.* (V. 10.42f) repeats the belief that the four udders of the cow are the *svāhā*, *svadhā*, *vaṣaṭ* and the *hanta* and also the various drinkers. It says that if a person leaves away his cow, though he is well off, he goes to perpetual gloom. (Ib. 46).

Cow and Earth : The cow is often identified with the earth; the former produces milk, the latter corn. In this line of thought falls the legend of Pṛthu milking the earth-cow; at this 'milking', Manu svāyambhuva became her calf. When the sages milked from the earth-cow, Soma was the milker, and Bṛhaspati became the calf; when the Vedas milked her (in her aspect of speech) the milker was Mitra, and Indra became the calf. Various things were 'milked' from her by various people (*Matsya P.* 10.15ff).[11] When the cow is about to deliver, and when the front-feet and the face of the calf are seen out of her womb, the cow is said to be the earth, as long as she does not release the foetus (*Garuḍa P.* I. 98.9=*Sk. P.* V. 3.51.56;[12] cf. also *Brahmavai P.* Prkṛti-khaṇḍa 27.8ff for the gift of a cow in this position) and a circumambulation of a cow in this position is equal to circumambulating the whole earth (*Brahma P.* 87.26-27).[13] Even otherwise, circumambulation of a cow is equal to that of the earth[14] as she is identified with the earth (Kāśyapī). Her touch is efficacious (*Sk. P.* III. 2.31.23). The touch of the cow is believed to lead a person (after death) to the *ṛṣi-loka* ("the region of the constellations or sages", Ibid). Apart from simple touch the cow is used for purification in another way. The point has been brought with a story. It is said, that Sāvitrī was the wife of Brahmā. The latter performed a sacrifice and invited her to the sacrificial pandal; but she failed to turn up at the proper time, so he asked Indra to bring another 'wife' for the purpose of the sacrifice. Indra brought a cowherd girl. Brahmā purified her as follows. He pushed her into the mouth of a cow and dragged her from the genital organ. This cow-herd girl was Gāyatrī (*Sk. P.* VI. 181.62ff).[15] It is said that the cow and the brāhmaṇas belong to the same family (Ib. 67).[16]

Cows Tail : The tail of the cow is waved round the face of a person for auspiciousness. The person for whom this is done gets free from disease and gets wealth (*Sk. P.* IV. 2.89).[17] It is said that when the child-lifter Pūtanā was killed by the little Kṛṣṇa, his mother Yaśodā hurriedly took Kṛṣṇa away and waved the 'cow-tail' round him to destroy the evils. His father Nanda placed cow-dung on Kṛṣṇa's head (*Brahma P.* 184.12-13; also *Viṣṇu P.* V. 5.12-13).[18] There is also a belief that at the advent of death, if a person donates a cow (to a brāhmaṇa), after death he crosses the river Vaitaraṇī holding the tail of the cow (*Sk. P.* VI. 26.59).[19]

The cow and her tail as also other limbs associated with her have a unique importance in the funeral ritual. It is said that one should hold the tail of a cow and hand it over to a brāhmaṇa. Water with black sesame should be taken in a vessel made from the *udumbara* tree. The *mantras* regarding Surabhi should be uttered. The tail should be dipped in the water thus consecrated; and with that water the dead body should be sprinkled (*Varāha P.* 188.6:-71).[20] Even otherwise, if a person takes upon his head water in which the cow-tail is dipped, he attains the virtue of all holy places, and gets free from sin.[21] To cross the river Vaitaraṇī after death, a cow herself termed Vaitaraṇī is to be gifted away, along with a golden image of Yama and a boat made from sugar-cane (for details see under "River"-'Vaitaraṇī'). As the brāhmaṇa takes these things home the doner should follow him, taking hold of the tail of the cow with, "O cow! Wait upon (him, the dead) at the terrible gate of Yama" (*Garuḍa P.* II. 35.25ff).[22]

According to the *Varāha P.* (189.46) if at a *śrāddha* or at a ritual for the gods, a suitable brāhmaṇa is not found, food should be given to cows according to rites.[23] But in a *śrāddha* the milk of a *camarī* cow (yak) is *taboo* (*Brahmāṇḍa P.* II. 3.14.27).

Cow's hoof : In this context it is interesting to record a vow associated with the hoof of the cow. The vow is called Goṣpada-tṛtīyā' and comes on the 3rd and ends on the 4th bright of the month of Bhādrapada. One is required to smear the horns and the tail of a cow with unguents and wave incense round her. As the cows go out

to graze, and as they return at the end of the day, one is enjoined to offer worship at their feet. On the 5th one is to subsist only on fruits or flowers or on food prepared with milk and curds, and be free from anger that day. The next morning, *i.e.* on the 6th he should present to the Brāhmaṇa a cow-hoof prepared from gold (*Bhaviṣya P.* Uttarakhaṇḍa 19.1-10).

Govardhana : The importance of reverence shown to the cow can be seen from the worship of the mountain Govardhana, where the mountain and cows get intermingled (*Sk. P.* II. 4.10.15ff). This worship is enjoined on the first day of the bright half of the month of Kārttika. The Govardhana is to be installed in miniature with cow-dung, and beside it, in the courtyard an idol of Kṛṣṇa is to be installed. Both are to be worshipped with the waving of lights and so on. It is believed that the goddess Lakṣmī of worshipped by Bhavānī was born in the form of a cow (Ib. 22).[24] On this day the cows are to be adorned and they should not be milked. The mountain Govardhana is to be invoked to give a crore of cows; and the desire is to be expressed that cows should abound everywhere. This is the ritual of the morning. In the after-noon, a canopy (*mārgapāli*) is to be hoisted on two pillars of the fort, or on a tree in the eastern direction. It is to be made of grass and from it should dangle many pendants. The cows and the horses are to be made to see it, and all are then made to assemble below it. All should go under the *mārgapāli.*[25] This gives happiness in the days to follow. In the night there should be *go-krīḍā* ("Cow-play"). If on this occasion the moon is seen, it would mean that the god Soma would kill the cattle, along with the cow-worshippers. Hence, it is advisable to arrange *go-krīḍā* on the joint of the *amāvāsyā* and the first day of the bright half. Then the *nīrājanā* should be performed for the cows.

Killing of a cow has been considered a great sin. Even kicking a cow is said to be equal to killing her (*Brahmavai P.* Prakṛtikhaṇḍa 30.172). Here is a story from the *Matsya P.* (20.1-20). There was once a pious man named Kauśika. He was living in the Kurukṣetra area. He had seven sons, all wayward and cruel. After their father died they became the disciples of Garga, on whose command they looked

after his cow and her calf and took the two to the forest daily. Once there was a terrible drought. Being hungry and not finding anything to eat, they decided to kill the cow and eat her flesh. But one of them suggested that it was forbidden to eat a cow except at a *śrāddha*. Among themselves some became the Brāhmaṇas for the gods, and other for the manes. After performing the '*śrāddha*', they returned to their preceptor and told him that the cow had been eaten by a lion. They did not forget to give the calf to the preceptor. The result of this fraudulent greed was that they were born after death as beasts; yet they remembered their former life, and stayed at the mountain Kalañjara. This way they went on taking birth after birth.

The *Varāha P.* records an interesting belief. According to it a person who takes straight upon his head the milk that oozes out from the udder of a cow gets freed from all sins (211.12).[26]

Pañcagavya—At the occasion of the *Rohiṇīcandra-śayana vrata* ("The sleep of Rohiṇī and the moon"), bath with the *pañcagavya* (five materials produced from the cow *viz.* milk, butter, clarified ghee, cow's urine and cow-dung) and mustard seeds is enjoined (*Matsya P.* 57.5). The *Agni P.* (34.9-11) says that the *pañcagavya* should be used for sprinkling the pandal at a religious rite; and also the cow-urine (*gomūtra*) is to be taken with a salute or a *mantra* to Vāsudeva; with that of Saṅkarṣaṇa the cow-dung; with that to Pradyumna the milk; and the curds with that of Nārāyaṇa (*i.e.* with *vāsudevāya namaḥ*, the *gomutra* should be taken etc.). All should be mixed together and partaken of. The urine should be more by one part than clarified butter; the dung by two parts and the milk by four parts. All these are to be collected in a vessel for the clarified butter. This makes a perfect *pañcagavya*. *Pañcagavya* is used also in the ritual for royal coronation. It is said that when the king is seated on the *bhadrāsana* ("auspicious seat") the *pañcagavya* should be placed on his head (*Agni P.* 218.17^{cd} *mūrdhānam pañcagavyena bhadrāsanagatam nṛpam*). At the vows in the month of Kārttika one should partake of *pañcagavya* on the tenth day and observe fast on the eleventh (Ib. 197.12). Cow-urine is enjoined to be drunk at various occasions for purification. *Agni P.* (184.2^{cd}) states in the context of the *Kṛṣṇāṣṭamīvrata* that one should take meals only in the night and drink *gomūtra*. In the month

of Mārgaśīrṣa, when the asterism Mṛgaśiras is seen one should drink cow-urine and worship Kṛṣṇa (Ib. 196.19). Cow-urine is reported to have medicinal value. Cow-urine and the powder of *vidaṅga* (fruit of the plant *Embelia Ribes*; a Vermifuge) is excellent for destroying germs (*Agni P.* 279.42). The scum of corn, the water from a coconut, cow-urine and the juice of betel leaf should be heated; it is useful for tongue-diseases, it is used for gargling (Ib. 283.10).[27] For all skin-diseases cow-urine mixed with edible oil is good if smeared with (Ib. 12). Peter salt, long pepper, ordinary pepper and dried ginger weighing together two *palas* should be soked in four measures of clarified butter; it should then be mixed with cow-urine four times more. This cures madness (Ib. 285.18).[28] For animia cow-urine is enjoined (Ib. 287.8 *gomūtram pāṇḍurogeṣu*), and also in the case of horses, to destroy germs in stomach (Ib. 18). The *pañcagavya* is said to be efficacious in destroying bad dreams (Ib. 292.3).[29]

Cow-dung : For the purification of a house or a Śiva-*liṅga* cow-dung, cow-urine, earth from the ant-hill, ashes and water are enjoined (Ib. 327.6). Cow-dung, cow-urine, salt and earth, boiled together make a fine paste (for the horses) to ward off flies and drive away fatigue (Ib. 288.57; also see under "Beasts"-'Horse'). Ritual-eating of cow-dung is enjoined at the *Kṛṣṇāṣṭamī-vrata* in the month of Āṣāḍha (Ib. 184.5). At the *pāśupata-vrata* also the ritual-offering of dried cow-dung is seen. Cow-dung is to be made into a ball and consecrated with a *mantra*. It is to be offered into fire (*Śiva P.* VII. 33.7).[30] At another place it is said that at the initiation for Sanyāsa the initiate should make a ball of cow-dung, cause it to be dried by the sun-rays; and offer it in to the fire; the ashes are to be preserved (Ib. VI. 13.81-82). In another ritual at the *dīkṣā*, the *deśika* (the guide) washes the scissors according to the Śaiva tradition; with it he cuts the *śikhā* (pig-tail) along with a cord. Then the *śikhā* is placed in cow-dung and offered into the fire. (Ib. VII. 2.18.38-39).[31] An interesting detail about the *pañcagavya* is that it is ordained to be used for bath getting mixed with malt (*Agni P.* 265.8[ab] *pañcagavyam saktumiśram udvartya snānam ācaret*).

About milk and other products from the cow beliefs obtain. Milk is said to have been produced from the 'fortune' (*saubhāgya*), which rested

in the heart of Viṣṇu and got heated by the fire-column that rose between Brahmā and Viṣṇu (*Matsya P*. 60.9).

Curd is associated with the gain of rains. It is said that if offered into the fire with the *mantra* '*apām gārbham*' (*RV* I. 164.52) it causes rain. Likewise if curds, honey and clarified butter are offered with the *mantra* '*apaḥ piba*' ("drink water"), it causes torrential rains (*Agni P*. 260.50-51).[32]

It is said that with curds all the gods, with milk Śiva, with clarified butter the fire-god and with *pāyasa* (milk-preparation = milk-soup) Brahmā get pleased for thirteen years even if given only once (*Varāha P*. 206.26-27). Clarified butter prepared from the milk of a cow (of the type *citrā*) is called *dauhitra*. This material is necessary at a *śrāddha* (*dauhitra* is also the name of a vessel prepared from the horn of a rheno).

Cow-stall : *Goṣṭha*—Along with the cow, or the produces from the cow, the cow-shed is also extolled and rituals are associated with it. At the *śrāddha*, it is said, if fire is not available to offer into, the offering may be placed on the ear of a female sheep, or on that of a horse, or near a water-place or even in a cow-stall (*Matsya P*. 15.32 *ajākarṇe-'śvakarṇe vā goṣṭhe vā salicāntike*). A person who donates a cow-shed is believed to get free from all sins and attain heaven (*Agni P*. 211.18).

Gift of a Cow : Varied gifts are mentioned. It is said that the gift of a cow be made in proper months. The *Sk. P*. (V. 1.26.65-66) says that in the *Kaumuda* (Kārttika) month a cow should be gifted at the Mandākinī Kuṇḍa near Avantī. On the full-moon day of Kārttika one should offer at this place a cow prepared from clarified butter (Ib. 66, *ghṛtadhenu*) and in the month of Māgha a cow of sesame be gifted away. In Vaiśākha (the month of the summer season) one should gift away a water-cow (*jala-dhenu*). The *Garuḍa P*. (II. 31.4) says that a person who gives a cow adorned with gold, (actually) gives the earth with her gold. The fully adorned cow is described as follows : The horns should be decorated with gold, at the hooves there should be silver, there should be golden

tinkle-bells in the neck, for milking there should be a vessel made of bell-metal, the *tilaka* (on the fore-head) should be of gold, there should also be the belt of gold, and the covering should be made of silk. Like this thousand cows are ordained to be gifted away (*Matsya P.* 277.4-7; earlier 55.24-25). At the same place we read that a cow made of solid gold along with a calf made of solid gold should be prepared. On the altar the skin of a black antelope should be spread; on it should be placed a *prastha* of jaggery. On it should be placed the cow (of gold), along with the calf, studded with precious stones. This type of gift is called the *Kāmadhenu-dāna* and also the *ratna-dhenu-dāna* (Ib. 278.3-6). Yet another way of 'fashioning a cow' (if a real one is not possible) is as follows. One may give sugar thinking it to be the tongue; jaggery should represent the cow-dung; clarified butter, the cow-urine; milk and curds should be real; as the tail a *cāmara* (a buff prepared from the hair of a *camarī* cow, the yak); a milking vessel made of copper; golden ear-rings be given as adornment for her ears; corn of various types; for feet the sugar-cane be given (Ib. 287.10-13).

Various types of "cows" in materials are mentioned such as—jaggery-cow, sesame-cow, ghee-cow, water-cow, juice-cow and a cow in her own form. In respect of cows made of liquids, vessels filled therewith should be given as 'cows' (*Matsya P.* 81.18-20; esp. 20[ab] *Kumbhāḥ syur drava-dhenūnām*); in respect of grain and corn, mere heaps would suffice (Ib. [cd]. *itarāsāntu rāśayaḥ*). The gifts may be made at the change of the solar course, or an auspicious constellation or a day, or on *parvan* days (such as the fourth, eighth etc. of a month), and on the occasion of eclipses (24). The 'jaggery-cow' is the best with four measures; and with one measure be prepared the calf. A 'jaggery-cow' with just one measure is of a lesser type. The *Agni P.* likewise mentions ten such 'cows'—*guḍa-dhenu* (jaggery-cow), *ghṛta dhenu* (clarified butter - cow), *tiladhenu* (sesame), *jalādhenukā*, (water—); *kṣīradhenu* (milk—), *madhu-dhenu* (honey—), *śārkarā-dhenu* (sugar—), *dadhi-dhenu* (curd—), *rasa-dhenu* (juice—), and the real cow (*Agni P.* 210.10-12). This *Purāṇa* also refers to the measure of the *guḍa-dhenu*, as seen from the *Matsya P.* and says that the *middle* type of a cow be prepared from two measures of jaggery, and from half a measure the calf. In the case of the lower type, the ratio is one measure (for the cow), and one-fourth for the calf (Ib. 13-17;

for adornment and further details see 19-21). The *Agni P.* also mentions the *go-meru* (the mountain Meru from the Cows) to be gifted away; but this *go-meru* is to be measured in terms of horses (212.26 *aśvasamkhyā-pramāṇena gomerum pūrvavad dadet*). The *Sk. P.* (VI. 277.7-13) mentions thegift of various 'cows' to Śiva, in his various aspects. To Mṛgavyādha a jaggery-cow; to Kapālin ("the wearer of a Kapāla") butter-cow; to Ajapāda (*Ajaikapāda* ?) a ghee-cow; to Ahirbudhnya a golden cow; to Pinākin ("weilder of the *pināka* bow") salt-cow; to Parantapa ("torturer of the enemies") a cow prepared from juice (obviously in the form of a vessel); to Dahana ("the Burner") a cow made from food (or food-grains) and to Īśvara a cow from water. The *Varāha P.* (chs. 99-112) gives the various details of the material– "cows" and of how they are prepared—(In all these cases, the word *dhenu* also indicates "small quantity").

"*See Chart*"

> (The various 'cows' from various materials are mentioned also in other texts—see, for example *Padma P.* Sṛṣṭikhaṇḍa 21.55-65 *guḍadhenu*; 66-72. The various 'cows' named; *Liṅga P.* II. 35.2-10; also Ib. 38.2ff; *Sk P.* VII 4.6.19ff).

At the gift the cow (or its figure) should face the east while her feet should be towards the north (*Matsya P.* 81.4^{cd} *prāṅmukhīm kalpayed dhenum udakpādām savatsakām*).[33] The *Matsya P.* (104.22) gives the reason for the gifting of a cow. It says that it is only the cow that protects the donor on a contracted and difficult path that comes to the lot of a person who commits sin. Hence a cow has to be given to a brāhmaṇa. It says that those who blame a cow do not gain the upward (heavenward) gait (Ib. 108.21). A cow is never to be crossed (Ib. 55.25^{b} *naitām abhilaṅghayet*). Any produce of the cow may be given if a cow is not possible to be given. If produce from the cow is given, or cow-dung be given, the evils infesting the corn and grain get away. If water touched by the cow is given evils infesting water, oils etc. get warded off. For warding off bodily evils milk, curds and clarified butter may be given (*Śiva P. loc. cit.* 15.44-46). In a ritual associated with Śiva it is ordained that a person should drink water from the cow-horn; worship the god therewith, with the *śirīṣa*-flowers and the *arka*-flowers; should eat *pañcagavya* (*Matsya P.* 56.6). A black cow and a black garment should be donated

Types of 'Cow'.	Back	Teeth	Nose/Mouth	Body	Hair	Ears	Eyes	Tail	Tongue	Udder
(1) Tila-dhenu.	—	—	*Gandha* (sandal; fragrant substance)	bell-metal	—	—	—	—	jaggery sugar	—
(2) Jala-dhenu.	copper	pearl-mother	—	,,	*darbha* (sacred grass)	leaves	pearls	thread	,,	butter
(3) Rasa-dhenu.	,,	fruits	—	—	flowers	cloth	,,	—	,,	ghee
(4) Guḍa-dhenu.	,,	beads	*Gandha*	—	—	leaves	,,	silk	,,	butter
(5) Madha-dhenu.	,,	fruits	—	—	*darbha*	,,	—		sugar	—
(6) Śarkarā-dhenu.	—	—	Jaggery (mouth)	—	—	,,	pearls	—	flour	butter
(7) Payo-dhenu.	copper	fruits	—	bell-metal	*darbha*	,,	pearls	—	sugar	—
(8) Dadhi-dhenu.			— No	Details —						
(9) Navanītā-dhenu	,,	fruits	—	—	*darbha*	—	beads	—	jaggery	butter
(10) Lavaṇa-dhenu.	—	fruits	*Gandha*	bell-metal	,,	leaves	gems	thread	sugar	,,
(11) Kārpāsa-dhenu.	—	,,	jaggery (mouth)	—	—	—	—	—	—	—

to Śiva (Ib. 9-10). At the consecratory worship at a water place, a cow is made to enter water facing the North. She is to be adorned with gold, and is to be gifted away to a *sāmaga* brāhmaṇa (Ib. 58.43-45). At a festival for the growth of trees (*Vṛkṣotsava*) a cow with full udders and fully decorated with ornaments is ordained to be released through the trees (Ib. 59.10).[34] In the Śivarātri-vrata, the cow to be gifted should be black (*Sk P.* VII. 2.16.128).

As has been noted above, the cow is often and usually identified with the earth. Especially when a cow is in the act of giving birth to a calf, she is the very earth, and is ordained to be gifted away (*Matsya P.* 204.1[ab] *prasūyamānā dātavyā dhenur brāhmaṇa-puṅgave*). By giving a cow in this condition the whole earth with the forest and the mountain is given away as a gift.[35]

There is mention of a *gośiras* constructed for piety. It appears in shape to be like the *gopura* of south Indian temples, and just enough to place one foot. In one account a thief is said to have established a *go-śiras* for crossing over it in the forest. By this act he gained virtue, and after death when he reached Yama's region, he was pardoned for his sins. Not only this; he was re-born as a king. Here the *gośiras* appears to be of a slab the semblance of a cow-head, but just for placing one foot. This would help people to cross over in difficult places (*Padma P.* Sṛṣṭikhaṇḍa 56.7-20).[36] About omens it is said that if a cow lows fearfully, it foretells calamity (*Sk. P.* VII. 3.29.55[b] *raudram bhambhāravam tathā*).

Mythical Cows: In mythical tales the cows figure, and some are famous by names. The *Varāha P.* (147.16) gives an account, according to which, once, Śiva burnt the hermitage of the sage Aurva in his wanderings. Aurva got furious and cursed Śiva that the latter will wander being full of sorrow. Śiva went to Nārāyaṇa and asked him to help him. Now, Viṣṇu manifested to him the divine cows named *Saurabheyāḥ* ("the daughters of Surabhi"). Since then Śiva gained peace. The place where this happened came to be known as the Goniṣkramaṇa *tīrtha*. The cow called Nandinī is famous. It is said that she was with Vasiṣṭha. Once the sage Viśvāmitra came to Vasiṣṭha. The latter honoured him from the multiple

produce that came out of the cow. Now, Viśvāmitra wanted to own the cow, and tried to take her away per force. But, from her body came out armies of various tribes; and Viśvāmitra had to run away, defeated (*Sk. P.* VI. 167.31ff). The *Kāmadhenu* ("Desire-yielding cow") is mentioned as providing the brāhmaṇas with attendants. As Brahmā asked this favour of her, she dug up the earth with the force of her milk; and as she roared, out came from the roar men with pig-tails and the holy threads (*Sk. P.* III. 2.10.4). Apart from the Kāmadhenu, the Nandinī and Surabhi (Saurabheyās) mentioned above, names of other cows obtain. They are Sunandā, Sumanā, Suśīlā, and Kapilā. They, alongwith Surabhi, are said to have been looked at by the sage Bharga; and their udders oozed out milk, wherefrom was filled a tank. This tank was named 'Kapilā-hrada". About Surabhi, it is said that she acted as a witness when Brahmā told a lie about seeing the head of the fiery column that arose in the dispute between Viṣṇu and himself. Hence the gods and Viṣṇu cursed the cow Surabhi—"As you have told a lie with your mouth, your mouth will be unclean and forbidden in all religious acts" (*Sk. P.* I. 1.6 61-62). According to another account in the same text (I. 1.17.3) in the context of the story of Dadhīci the following detail occurs. When the gods asked Dadhīci to give his bones to prepare a thunderbolt from, the sage agreed and offered his life-less body for the purpose. Now, the gods asked Surabhi to make the bones devoid of marrow and flesh. She did (by licking it hard with her tongue). The gods took the bones and prepared a thunderbolt (see also VII 32.44).

About Nandinī the *Sk. P.* (VI. 49.3ff) records the following tale. In ancient times, the King Kalaśa of the Yadu clan fed the sage Durvāsas with flesh along with other types of food. Angrily, Durvāsas cursed him to be a tiger. Being calmed down later, he gave him a remedy to get free from the curse, which was to see the *liṅga* worshipped by the Asura Bāṇa, which would be shown to him by the cow Nandinī. He now wandered in the form of a tiger; and once as he chanced to see Nandinī he seized her. She pleased with him to allow her to go and see her calf prior to her death; and she promised to return. The 'tiger' allowed her, and she kept her promise. The 'tiger' now behaved most gently and solicited her help to get him free from the curse. The good cow led and showed him the *liṅga*; and the King was himself again. The

King propitiated that *liṅga*, which became known as Kalaśeśvara (at Hāṭakeśvara, Saurāshṭra) (Ib. Ch. 50 and 51). Like the story of the cow of Vasiṣṭha, whom Viśvāmitra tried to carry away, we have the story of the Kāmadhenu who was with Jamadagni. Once the King Arjuna Kārtavīrya came to his hermitage, and he carried her by force, killing the sage (see under "Arjuna-Kārtavīrya", for the same story see also *Brahmāṇḍa P*. II. 3.26.43ff; ch. 29. In this account she is said to have flown to the skies; at *Sk. P*. VI. 66.29ff, the account has it that many warriors came out from her yelling mouth, and thrashed the soldiers of Arjuna). There is an interesting account about the cow Surabhi. As Dīrghatamas followed the 'way of the cows and bulls' (*go-dharma*' *i.e.* having sexual union in forbidden degrees, *i.e.* with his daughter-in-law etc.), the cow Surabhi was pleased with him, and said that she would free him from blindness and the sin of '*go-dharma*'. Thus, she said, by her smelling him he would be free from death, old age, and blindness (*Matsya P*. 48.40ff).[37] This she did, and Dīrghatamas was free from all these. As the sin was washed off due to the mercy of the cow (*go*) he became known as *gotama* (Ib. 84). The cow figures in an account connected with Śiva. When the penis of Śiva fell down due to the curse of the sages (as he roamed naked—see under "Śiva", he became afflicted, and propitiated Surabhi and requested her to make him whole again. Thus saying, he circumambulated her and got merged into her body. She conceived and took him as the foetus. When born he became the *nīla vṛṣabha* (*Sk. P*. VI. 258.44-45). The *Bhaviṣya P*. (Uttarakhaṇḍa 69.16ff) states that the (mythical) cows were churned out at the great churning event (*amṛtamanthana*), and names them, as Nandā, Subhadrā, Surabhi, Suśīlā and Bahulā. It notes that various medicinal objects are created from the urine, bile etc. of the cow. From her milk is born the Bilva-tree, called Śrīvṛkṣa; the seeds of lotuses are created from the dung; and from urine is created *guggulu* (Ib. 19-21).

Cow is also used for *sorcery*. If an enemy is to be destroyed, his name should be written in the middle of a plate made from eight leaves (*aṣṭapatre ca madhyataḥ*). Wrapped in it if the hoof of the cow is thrown in his house, he will be destroyed (*Agni P*. 313.13;315.14-15). According to the *Garuḍa P*. (I. 182;17), if the bone of a cow and that of a vulture together with the *nirmālya* (the wreaths and flowers used already at worship) are dug in at the door of an enemy, the latter dies.[38]

Cow in Expiation: The *Agni P.* (169.7ff) states that a person who has fallen in his character should donate a bull and ten cows (in all eleven). The obstruction to a cow, tying her in a difficult place, stealing the bell from the neck of a cow, breaking her horn, causing her fracture, and cutting of her tail are some of the tortures mentioned in the case of the cow. To expiate such sins one is ordained to mutter the *gomatī vidyā*'!

The expiation of killing a cow is as follows : The cow-killer should drink barley (*i.e.* barley-soup) for a month; and he should stay in the cow-stall for that time, wearing the hide of the same cow. He should also eat once in four times (if he eats four times a day, he should eat only once, or once in two days, which would normally have four meals) without salt. He should take bath with cow-urine for two months with full control over the senses (*Agni P.* 169.5-6)

About cow-care, the *Agni P.* (302.28) states that in case the stomach of a cow gets puffed up, the remedy for it is turmeric, the bark of the *rājavṛkṣa*, tamarind, salt and the *lodhra* (flower?) together to measure one *Khāri* to make one dose. This being drunk by the cow, the cure is sure. For the year-long care and health of a cow the *Agni P.* (292.-37-41) mentions the following ritual—on the bright half of the month Aśvayuj (Āśvina) the owner should propitiate Hari (Viṣṇu), Rudra, Aja, the Sun, the goddess Lakṣmī and the fire-god by an offering of clarified butter. He should drink curds, worship the cows and perform a circumambulation to the fire. Then he should arrange the fight of bulls with the sounding of musical instruments and by songs (38^{cd} *vṛṣāṇām yojayed yuddham gītavādyaravair bahiḥ*). He should give salt to the cows and to the brāhmaṇas the *dakṣiṇā*. In this context special importance is given to Hāṭakeśvara. It is said that a person who sees the god Janārdana Hari—the one who lifted the mountain Govardhana—on the first day of the bright half of the month of Kārttika, will have all his cows devoid of disease and multiplying in great number (*Sk. P.* VI. 60.11).

The touch of the cow is auspicious and conducive to success (*Vāmana P.* 14.36). As noted above the cow is gifted to help the person, after his death to cross the river Vaitaraṇī. She is herself called 'Vaitaraṇī' (*Sk. P.* V. 3-.15.9: see under "River").

Some omens are associated with the cows. The unexpected lowing of the cows indicates a danger or fear to their owner. It may also indicate theft at night or even death (*Agni P.* 232.21). The cows that eat improper things (Ib. 23[a] *abhakṣyam bhakṣayantyaḥ*) and are devoid of attachment for their calves are thought to be destroyers of the foetus. (They indicate the destruction of foetus in the owner's wife). Those that beat the earth with their feet, those that are full of fear and are distressed indicate fear for the owner. But those that have their body moist, are full of horripilation and have clay attached to their horns are auspicious (Ib. 23-24).

(For Cow associated with the streams of water see under "Rivers"- 'Gotami'; also under "Holy places"- 'Gomukha-tīrtha', 'Gopracāratīrtha'; also 'Govardhana-tīrtha' etc.)

1. *Sk. P.* VI. 174.74

ग्रहा गावो नरेन्द्राश्च ब्राह्मणाश्च विशेषतः ।
पूजिताः प्रतिपूज्यन्ते निर्दहन्त्यपमानिताः ॥

2. *Matsya P.* 205.4

आवर्तैर्दक्षिणावर्तैः युक्तां दक्षिणतस्तथा ।
वामावर्तैर्वामतश्च विस्तीर्णजघनां तथा ॥

Ib. 10-12

उरः पृष्ठं शिरः कुक्षी श्रोणी च वसुधाधिप ।
षडुन्नतानि धेनूनां पूजयन्ति विचक्षणाः ॥

कर्णौ नेत्रे ललाटञ्च पञ्चभास्करनंदन ।
समायाता विशस्यन्ते पुच्छं सास्ना च सक्थिनी ॥

चत्वारश्च स्तना राजन् ज्ञेया ह्यष्टौ मनीषिभिः ।
शिरो ग्रीवायताश्चैते भूमिपाल ! दश स्मृताः ॥

3. *Sk. P.* II. 4.3.41

रुद्रशापवशाद् गावो विष्ठाभक्षणतत्पराः ।
तथापि ताः पूजनीया लोकत्रयफलप्रदाः ॥

For the cause of the curse see below on the main page.

4. *Sk. P.* VI. 167.43[cd]-

गवां विक्रयजं वित्तं यो गृह्णाति द्विजोत्तमः ।

Ib. 44[ab]

अन्त्यजः स परिज्ञेयो मातृविक्रयकारकः ।

5. *Sk. P.* III. 2.6.8-10[ab]

स्वाहाकारस्वधाकारौ वषट्कारश्च पुत्रक ।
हन्तकारस्तथैवान्यः तस्याः स्तनचतुष्टयम् ।।

स्वाहाकारः स्तनं देवाः पितरश्च स्वधामयम् ।
मुनयश्च वषट्कारं देवभूतसुरेश्वराः ।।

हन्तकारं मनुष्याश्च पिबन्ति सततं स्तनम् ।

6. cf. *RV Khila* IV. 12.1

यासामूधश्चतुर्बिलं मधोः पूर्णं घृतस्य च ।

7. At *Garuḍa P.* II. 31.4 the same expression occurs. The idea is already there at the *RV*, where the rays of the sun are called *gāvaḥ*.

8. *Brahmavai P.* II. 21.92-93

सर्वे देवा गवामङ्गे तीर्थानि तत्पदेषु च ।
तद्गुह्येषु स्वयं लक्ष्मीस्तिष्ठत्येव सदा पितः ।।

गोष्पदाक्तमृदा यो हि तिलकं कुरुते नरः ।
तीर्थस्नानो भवेत्सद्यो जयस्तस्य पदे पदे ।।

9. *Bhav. P.* Uttara 69.25

शृङ्गमूले गवां नित्यं ब्रह्मा विष्णुश्च संस्थितौ ।
शृङ्गाग्रे सर्वतीर्थानि स्थावराणि चराणि च ।।

see also under "Horn" for water from cow-horn in rituals.

10. *Padma P.* Uttara 124.26-27

शङ्करश्च भवानी च क्रीडया द्यूतमास्थिते ।
भवान्याऽभ्यर्चिता लक्ष्मीर्धेनुरूपेण संस्थिता ।।

गौर्या जित्वा पुरा शंभुर्नग्नो द्यूते विसर्जितः ।
अतोऽत्यर्थं शङ्करो दुःखी गौरी नित्यं सुखान्विता ।।

11. The account is very popular and comes in various Purāṇas; cf. *Viṣṇu P.* I. 13.68-86; also *Bhāg P.* see under "Pṛthu".

12. *Garuḍa P.* I. 98 9=*Sk. P.* V. 3.51.56
यावद्वत्सस्य द्वौ पादौ मुखं योन्यां प्रदृश्यते ।
तावद्गौः पृथिवी ज्ञेया यावद्गर्भं न मुञ्चति ।।
The verse is from *Yājñvalkya Sm.* I. 207 see also note 35; the *Mb* refers to this concept, Vana, 200.69-70

13. *Brahma P.* 87.26
अर्धप्रसूता सुरभिः सप्तद्वीपवती मही ।
कृता प्रदक्षिणा तस्याः पृथिव्याः सा कृता भवेत् ।।

14. *Bhav. P.* Uttara 31.23[cd]-
प्रदक्षिणां यः कुरुते गां दृष्ट्वा वरवर्णिनीम् ।।
Ib. 24[ab]
प्रदक्षिणीकृता तेन पृथिवी नात्र संशयः ।

15. *Sk. P.* VI. 181.62[cd]
गोवक्त्रेण प्रवेश्याथ गुह्येनाकर्षयत्ततः ।।

16. Ib. 67
गवां च ब्राह्मणानां च कुलमेकं द्विधाकृतम् ।

17. Ib. IV. 2.89
नीराजयति योऽङ्गानि गवां पुच्छेन भाग्यवान् ।
अलक्ष्मीः कलहो रोगाः तस्याङ्गाद् यान्ति दूरतः ।।

18. *Brahma P.* 184.12[cd]-
गोपुच्छभ्रामणाद्यैश्च बालदोषमपाकरोत् ।
Ib. 13
गोपुरीषमादाय नन्दगोपोऽपि मस्तके कृष्णस्य प्रददौ………।।
Even today *gopuccha* of the Camarī cow is used, with a metal handle.

19. *Sk. P.* VI. 26.59
मृत्युकाले समुत्पन्ने धेनुं यच्छन्ति ये नराः ।
तस्या लाङ्गूलमाश्रित्य तारयन्ति* सुखेन च ।।
तारयन्ति *i.e.* वैतरणीम्

20. *Varāha P.* 188.68cd-71

गवां लाङ्गूलमादाय दद्याद्ब्राह्मणहस्तके ।
पात्रेणोदुम्बरस्थेन कृत्वा कृष्णतिलोदकम् ।
उदाहरेत्तु मन्त्रान्वै सौरभेयान्द्विजातयः ।।

मन्त्रपूतं तदा तोयं सर्वपापप्रणाशनम् ।
उद्घृत्य तच्च लाङ्गूलं तोयेनाभ्युक्ष्य वै ततः ।।

पश्चात्प्रेतं विसृज्यैवं दद्याद्दानं द्विजातये ।
निवापान्नमशुचि दद्याद्वायसतर्पणम् ।।

21. Ib. 211.10

लाङ्गूलेनोद्धृतं तोयं मूर्ध्ना गृह्णाति यो नरः ।
सर्वतीर्थफलं प्राप्य सर्वपापैः प्रमुच्यते ।।

22. *Garuḍa P.* II. 35.34-35

पुच्छं संगृह्य धेनोश्च अग्रे कृत्वा तु वै द्विजम् ।
धेनुके त्वं प्रतीक्षस्व यमद्वारे महाभये ।।

उत्तरणार्थं देवेशि वैतरण्यै नमो नमः ।
अनुव्रजेद्‌जं यान्तं सर्वं तस्य गृहं नयेत् ।।

23. *Varāha P.* 189.46

दैवे कर्मणि पित्र्ये च ब्राह्मणो नैव लभ्यते ।
संकल्पयित्वा अन्नन्तु गोभ्यो देयं यथाविधि ।।

24. *Sk. P.* II. 4.10.22ab

भवान्याभ्यर्थिता लक्ष्मीः धेनुरूपेण संस्थिता ।

Ib. 25

या लक्ष्मीर्लोकपालानां धेनुरूपेण संस्थिता ।

25. *Sk. P.* II. 4.10.33-34

ततोऽपराह्णसमये पूर्वस्यां दिशि सुव्रत ।
मार्गपालीं प्रबध्नाति दुर्गस्तंभेऽथ पादपे ।।
कुशकाशमयीं दिव्यां लंबकैर्बहुभिः प्रिये ।
वीक्षयित्वा गजानश्वान् मार्गपाल्यास्तले नयेत् ।।

38[ab]

मार्गपालीं समुल्लंघ्य नीरुजः सुखिनो हि ते ।

26. *Varāha P.* 211.12

धेनुस्तनाद्विनिष्क्रान्तां धारां क्षीरस्य यो नरः ।
शिरसा प्रतिगृह्णाति स पापेभ्यः प्रमुच्यते ।।

27. *Agni P.* 283.10

धान्याम्बु नारिकेलं गोमूत्रं क्रमुकविश्वयुक् ।
क्वाथितं कवलं कार्यं जिह्वाव्याधिप्रशान्तये ।।

28. Ib. 285.18

हिंगुसौवर्चलव्योषैः द्विपलांशैर्घृताढ़कम् ।
चतुर्गुणे गवां मूत्रे सिद्धमुन्मादनाशनम् ।।

One आढक is equal to four द्रोण्s.

29. *Agni P.* 282.3

गोमूत्रं गोमयं क्षीरं दधि सर्पिः कुशोदकम् ।
षऽङ्गं परमं पाने दुःस्वप्नादिविनाशनम् ।।

30. *Śiva P.* VII. 33.7

अथ गोमयमादाय पिंडीकृत्वाभिमंत्र्य च ।
विन्यस्याग्नौ च संप्रोक्ष्य दिने तस्मिन् हविष्यभुक् ।।

31. Ib. VII. 2.18.38[cd]-39

प्रक्षाल्य कर्तरीं पश्चात् शिवशास्त्रोक्तमार्गतः ।
कुर्यात्तस्य शिखाच्छेदं सह सूत्रेण देशिकः ।
ततस्तां गोमये न्यस्य शिवाग्नौ जुहुयात् शिखाम् ।।

32. *Agni P.* 260.50-

अपां गर्भमिति हुत्वा देवं वर्षापयेद् ध्रुवम् ।
अपः पिबेति च तथा हुत्वा दधि घृतं मधु ।।

Ib. 51[ab]

प्रवर्तयति धर्मज्ञ ! महावृष्टिमनन्तरम् ।

33. The position is the same as that of a victim in a Vedic animal-sacrifice, when it is placed on the ground for immolation; see *Kātyāyana Śr. S.* 6.110-115. In the present context, the gift of a cow in this position indicates her being a sacrificial beast. The motif remains the same though the ritual marks a change.

34. *Matsya P.* 59.10

ततः शुक्लांवरधरां सौवर्णकृतभूषणाम् ।
सकांस्यदोहां सौवर्णशृंगाभ्यामतिशालिनीम् ।
पयस्विनीं वृक्षमध्यात् उत्सृजेद् गाममुदङ्मुखीम् ।।

35. *Matsya P.* 204.4cd-

प्रसूयमानां यो दद्यात् धेनुं द्रविणसंयुताम् ।
5ab
चतुरन्ता भवेद्दत्ता पृथिवी नात्र संशयः ।।

cf. *Varāha P.* 112.27cd
कपिलार्धप्रसूता वै दातव्या च द्विजन्मने ।
Such a cow is called उभयमुखी.

Agni P. 197.1cd
यश्चोभयमुखीं दद्यात्प्रभूतकनकान्विताम् ।

36. *Padma P.* Sṛṣṭi. 56.9cd

सर्वेषामेकपादस्य सुखं भवति निश्चितम् ।
Ib. 10ab

एकपादे ह्रदे दुर्गे तारकं गौशिरः परम् ।
Ib. 17

अस्त्यस्य गोशिरः पुण्यं किञ्चिन्नाथ क्षमाधुना ।
said for the thief by Citragupta.

37. *Matsya P.* 48.81cd-

तस्मात्तुभ्यं तमो दीर्घमाघ्रायापनुदामि वै ।।
82cd
जरां मृत्युं तमश्चैव आघ्रायापनुदामि ते ।।

38. *Garuḍa P.* I. 182.17

गृध्रास्थि च गवास्थि च तथा निर्माल्यमेव च ।
अरेर्यो निखनेद् द्वारे पञ्चत्वमुपयाति सः ।।

Cowrie (*Kapardikā*) : To see a cowrie at the start of a journey is a bad omen (*Agni P.* 294.40).

Creation : Various layers of beliefs have been noticed in the Purāṇic concept of Creation. These layers, however, are not new; they are inherited from the Vedic literature, which reached its climax in the Upaniṣadic thoughts about creation. According to the *Brahma P.* (1.38ff) water was the prime element of creation (of course, after the 'lord' who was already there); the 'lord god' placed his semen into it (which shows that water was the 'female' element).[1] Thence was produced a golden egg; from it Brahmā was born. He broke the egg and (therefrom, from the halves) created the heaven and earth; the middle portion became the sky. Then were created the various quarters, time, the mind and desire etc. But when the creation did not multiply, Brahmā divided himself into two. One half became man and the other a woman. In her did he create the various creatures. A variant of the account, with some interesting details, is as follows: Brahmā tells Nārada that there was water already produced. In it he (Brahmā) pushed (or threw) his folded hands (*Śiva P.* II. 15.23ff; 23[d] *tatra añjalim udākṣipam*). Thence was born the egg, called 'twenty-four' (Ib. 24[b] *caturviṁśati-sanjñakam*). This egg was the *Virāṭ*, but it was solid and inactive (*jaḍībhūtam*). So Brahmā asked Viṣṇu to enter it in his cosmic form of *sahasraśīrṣa* ("thousand headed") and *sahasrākṣa* ("thousand-eyed"). Thus the egg got activated. Then Brahmā created the nine-fold universe namely—*mukhya-sarga* ("main creation"); *dukkhāḍhya sarga* (sorrowful creation, which includes the birds and other creatures), *sātvika sarga* (which includes the gods), *rājasa-sarga* (which includes the humans); *bhūtādi sarga*, three *prākṛta-sargas* and the *Kaumāra-sarga*. According to the *Matsya P.* (2.25) at the end of the doom everything was engulfed in darkness; the universe was as if sleeping and beyond cognition and of the quality of darkness (*mala-lakṣaṇa*). Nārāyaṇa created water from his body.[2] This was the first element. In it he placed his seed, which turned into an egg (cf. *Brahma P.* above 1.38, *tāsu-bījam avāsṛjat*; *Matsya P.* 2.28, *apa eva sasarjādau, tāsu bījam avāsṛjat*) which is repeated at *Śiva P.* V. 29.10; for golden egg (Ib. 12). This egg became golden and refulgent like an *ayuta* (10 crores) of suns. Brahmā entered it; and he himself became known as Viṣṇu. The sun came to be known as Āditya; as he was the

first (*ādi*); and he came to be known as Brahmā as he recited the *brahma*. The egg broke into two halves. The outer cover (*jarāyu*) became the mountains; the inner semi-fluid (*ulba*) became the clouds, and the inner fluid became the rivers and the oceans (*Matsya P. loc. cit.* 29ff). According to *Śiva P.*, after the breaking of the golden egg (see above as parallel to the *Brahma P.*), heaven and earth were created; from his mind Brahmā created the seven seers—Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu and Vasiṣṭha (*Śiva P.* V. 29.13). Then he produced the fiery and wrathful Rudras. From various limbs of his were produced the various superhumans, from his generative organs were produced the human being and from his feet the Asura. He divided his body into Man and Woman and further created other species (Ib. 22-25). The *Brahma P.* (45.37) refers to this two-fold division of Brahmā into Man and Woman and adds that it is hence that, in the world, creation is from coupling of opposite sexes (38[b] *prajāḥ-maithuna-sambhavāḥ*). Speaking of the cosmic egg, the *Vāmana P.* (Sarom. 22 17-32ff) says that from it, when Brahmā slept in the waters, along with the worlds, came out the Bhūḥ, Bhuvaḥ and Svaḥ. The lustre (*tejas*)—principle from the egg became the sun. The *Agni P.* (120.13ff) refers to the great egg, from which were produced many and various types of eggs. Earlier the *Purāṇa* refers to a simpler account, and says that in the egg Brahmā himself was born as he was self-born (*Agni P.* 17.8-9); then followed the creation of heaven, earth and other things, with the Man-Woman division of his own body (Ib. 10-17). Here we have reference to the nine types of creation—five *Vaikṛta*, three *Prākṛta* and one *Kaumāra*. It also gives a three-fold division of creation—*nitya*, *naimittika* and *prākṛta* (*Agni P.* 20.1-8; cf *Śiva P.* II.15-23 noted earlier). According to *Garuḍa P.* (I. 4.13-21) the *sargas* are—Mahataḥ sarga, Bhūta sarga, Vaikārika, and Indriyaka; then form the Prākṛta *sarga*, others are *tiryag-yonya*, *deva-sarga*, *Mānuṣa-sarga* etc.; (for *sargas* see also *Śiva P.* VII. 1.12). According to *Mārk P.* (101.21ff) initially there was the great cosmic egg. From within, Brahmā broke it; from his mouth came the utterance *Om* (which marks the creation of the speech-principle, as a distinct one from the other solid objects; this is the first sentient principle). From *Om* came out *Bhūḥ*, *Bhuvaḥ* and *Svaḥ*. Thus the three (technically so called) *Vyāhṛtis* came out (Vyāḥrti= *vi*+*ā*$\sqrt{}$*hṛ*, "to express"). These three *Vyāhṛtis* are a subtle aspect of the sun; then came out Mahas, which is a gross-aspect of the sun, and

then Janas, which is grosser still. Then came out Tapas, then Satya (so the line of creation is—*Om—Bhuḥ-Bhuvaḥ-Svaḥ, Mahas, Janas, Tapas, Satya*). From the four faces of Brahmā were created the four Vedas. From the eastern face—Ṛgveda; from the southern one Yajurveda; from the western the Sāmaveda; and from the Northern the Atharvaveda (*Mārk P.* 102.5ff). In a variant from *Mārk P.* (49.3-10) we learn that various heterosexual couples were produced from the mouth of Brahmā as he was contemplating about creation. As they came out they began copulating; but there was no considerable progeny; for with the women there was no monthly 'period' (9[ab] *māsi māsi -ārtavam yattu na tad āsīt tu yoṣitām*). They (women) gave birth to couples alone, and that too, only once at the end of their lives (10[ab] *āyuṣo'nte prasūyante mithunān-yeva tāḥ sakṛt*). According to another account (*Kūrma P.* I. 7.34ff) Brahmā created the sage Dakṣa from his vital breaths, from eyes Marīci, from head Aṅgiras, from heart Bhṛgu, from ears Atri, from his up-moving wind (*udānāt*) Pulastya, from Vyāna Pulaha, from the down-going wind (*apānāt*) Kratu, and from the *samāna* wind, Vasiṣṭha; from his buttocks he created the Asuras, and from his mouth the gods. After creating the gods he abandoned the *sattva*-part of his body; the same became the day; (with some portion of the *sattva*-body he created the manes) after he created the manes he left away that body also, which became the twilight. Assuming the *rājasa* form he created the human beings; when he abandoned it, it became the moon-light. He then assumed the *tāmasa* body and created the demons, goblins, Gandharvas, serpents etc. (for creation of other creatures see Ib. 50ff). The *Śiva P.* takes the traditional account and brings in Śiva as the source of all, when it says that Viṣṇu was born from Śiva and Śakti. From his perspiration, as he practised penance, came water that formed into an ocean (cf. *Matsya P.* 2.25 ref. to above). While Viṣṇu was sleeping in this water a beautiful lotus came out of his navel, from which was born Brahmā (*Śiva P.* II. 7.1-6). The point to be noted is that the motif of the egg changes to that of the cosmic primordial lotus, and the stress from Brahmā to Nārāyaṇa Viṣṇu (leaving the element of the Śaivite influence apart). The *Matsya P.* mentions the egg-motif (247.1ff); but at another place (167.4-9) further elaborates the details. It says that Viṣṇu, called symbolically Hamsa thought of creation. He caused the ocean to vibrate vigorously; now a whirl-pool

was formed, and there was a dimple (hole). From it was born Māruta (the wind-god), who further agitated the waters; thence was born the fire 'having the dark path' (due to smoke). This fire sucked up the waters; from it was produced void, which is this sky. According to another account there was only the god Nārāyaṇa in the beginning, and nothing else.[3] He did not find any solace. As he was thinking of somebody second to him *Abhāva* was born, who was resplendent like the sun (*Varāha P.* 2.9ff; 3[c] *abhāvetyeva sañjnā*). Even this *Abhāva* principle split into two, and the second of this principle (*i.e.* of *Abhāva*) came to be called Umā, and she got established in this world. Umā created this great earth. Then were created *Bhūḥ*, *Bhuvaḥ*, *Svaḥ* and then the other creatures etc. According to a variant (from the *Kūrma P.* I. 4.35) the principle Mahat etc. (*i.e.* from the *Sāṅkhya* system) are established in the supreme Puruṣa. It is they that produce the cosmic egg. In this cosmic egg, again, stands the Puruṣa, who is the *Kṣetrajña* ("knower of the habitat"), the supreme soul of the cosmic body (represented by the egg). He is the Hiraṇyagarbha, Kapila and Chandomūrti ("Image of the metres"). The Purāṇa further states the variety of *sargas* (as noted earlier) into (1) *Mukhya Sarga* (chief creation) which consists of mountains etc. and motionless objects; (2) *Tiryasrota*—beasts etc.; (3) *Ūrdhva-srota*—gods etc.; (4) *Arvāksrota*-humans; and (5) Bhūtasarga-elements etc. (*Ibid*-7.1-17; cf. type mentioned earlier; about the same at *Brahmāṇḍa P.* I. 1.3.8ff; 5.53ff). According to variant concept in the *Brahma* P. (161.6ff the supreme Puruṣa is unexpressed and un-wavering (*avyakta* and *akṣara*); another is the Kṣara, whence the latter is influenced by the Prakṛti, leading to creation. From the first Puruṣa, who is without a form, was created the one having form and limbs (*sāvayava*). From him (*i.e.* the *sāvayava*) was produced water; in the water again was produced the Puruṣa; thence the cosmic lotus; thence Brahmā. Brahmā's various limbs and fluids and hair produced the variety of things in the Universe (Ib. 40-49; see under "Brahmā"; "Body-birth"). According to one account Puruṣa was alone in the primavel darkness (cf. Nārāyaṇa above). He was in the form of *Om-kāra* (which signifies the essence of all speech). Being tired of loneliness, he produced Gāyatrī and he (also called Virāṭ) played with her and created this universe, endowed with five types of creatures, from his body. This Virāṭ also created the golden egg with the potent seed; when it broke Brahmā was born with his four heads (*Sk. P.* V. 3.5.23-27).

In almost all the accounts noted above, the golden egg or the Puruṣa dominates, giving birth to each other; and in certain cases the accounts get fused (or confused !). There are other accounts of creation, wherein the creative force is with the female called Prakṛti, or by another name at times, though the concept of the egg gets fused even here. Here we have the influence of the Sāṅkhya philosophy, the female creative force being also called Pradhāna ("the chief"). The *Agni P.* (120.13-19) presents an elaborate picture of creation in this sphere. The cosmic egg was covered by ten *guṇas* (cardinal characteristics), like Mahat etc. This egg stood covering the great Pradhāna. This Pradhāna had no end and no beginning. It was the very source of all, and was known as Prakṛti. From this combination of the egg and Prakṛti, were born innumerable eggs. As the Pradhāna stood supreme, there was also the sentient soul that caused its presence known Pradhāna. (female) and this male were the cause of the universe. The *Sk. P.* (I. 1.22.93-94) records the belief that the Mahatattva was produced from Ahamkāra; from Mahat was born Darkness, which enveloped the sky; from the sky was produced the wind; from wind came fire; from fire came the waters; and from the waters was born the earth. (For the Sāṅkhya system described see also *Mārk. P.* 45-32ff; also *Varāha P.* 2.7ff; other sargas 18-40). The *Matsya P.* elaborates the teaching of Sāṅkhya, when it states (3.14-16) that the three cardinal *guṇas* (characteristics) *sattva, rajas* and *tamas* in equal proportion form the Prakṛti. This principle is also known as Pradhāna or Avyakta. When these *guṇas* get uneven and excited, creation is the result. The three *guṇas* themselves are Brahmā, Viṣṇu and Śiva. Prakṛti is called the image of Īśvara (Śiva) (cf. *Śiva P.* II. 6.4ff). (For similar accounts see *Vāyu P.* Uttarakhaṇḍa Chs. 2-4; for creation and doom Ib. Uttara 38; *Viṣṇu P.* I. 5 29-32ff—where creation from Brahmā's limbs is described). According to the *Brahmavai P.* (Prakṛtikhaṇḍa 3.1ff), the cosmic egg that created the universe was placed in the primeval water due to the power of Kṛṣṇa; from it came out a child (*śiśu*). According to another account recorded in the same text (Ib. 4.22) Kṛṣṇa's semen fell in the assembly of the gods; this he collected in water; and after a thousand years it produced a divine child; from it was born Virāṭ; from it the universe. According to the *Liṅga P.* (I. 20 77ff) Śiva split himself into two. One was male, the other female. The *liṅga* (penis) entered the organ of the female (*Śakti*), from it came

out the cosmic egg. It got split into two; one became the sky, the other the earth etc. According to the *Brahmavai P.* Kṛṣṇa is the prime creator, his other half in this process being the woman called Kṛṣṇaśakti ("power of Kṛṣṇa"). From their union was created the whole world (see under "Kṛṣṇa").

1. A perfectly Vedic concept see Dange Sadashiv A., *Sexual Symbolism from the Vedic Ritual,* Delhi, 1979.

2. Actually the word Narayaṇa indicates water. Nārāh means waters; cf. *Manu Sm.* I. 10 आपो नारा इति प्रोक्ता: आपो वै नरसूनव: ।

3. The account from the Veda *i.e.* Brāhmaṇa texts have Prajāpati. The Vaiṣṇava influence credits the tale to Nārāyaṇa Viṣṇu.

Crematories (*burial ground—śmaśāna*) : The Śmaśāna was a place of residence for persons who had relinquished everything. When Śiva killed the demons in the 'Three-cities"—Tripura—along with their women and children, he became gloomy (*Varāha P.* 136,18ff). So Viṣṇu told him to wear the garland of skulls (*kapālamāla*) and go to the *śmaśāna* called Samala, where men who relinquished the world stay (Ib. 40). Viṣṇu tells Earth that he does not like *śmaśāna* as there stays the sin committed by Rudra-Śiva (Ib. 47). If a person goes to (the temple of) Viṣṇu straight after going to the crematory he commits twenty-one sins (*Varāha P.* I. 117.24). The *Kūrma P.* (II. 13.3) says that if a person goes to a crematory (or a burial ground) or a cross-road at the joints of the day (*sandhyā*) he should sip water, even if he has already done so. The *Sk. P.* (II. 4.9.92), however says, that on the 15th day of the dark Āśvina (the day of Lakṣmīpūjana at the festival of Dīpāvalī), one should hoist 'light-trees' everywhere including the crematory. (See under "Festivals"—'Dīpāvalī').

There are certain holy *śmaśānas,* sacred to Śiva. They are—Mahākālavana, Ekāmraka, Bhadrakāla, Karavīravana, Kolāgiri, Kāśī, Prayāga, Amareśvara, Bharatha, Kedāra and Rudramahālaya (*Sk. P.* V. 1.1.32-34). The Mahākālavana (at Ujjayinī) is described as having a platform of gold; it is full of many flowers; it has four gates and in it there are jars of water always full (Ib. V. 1.6.114-118).

Crossing astride : The *rauhiṇa* (which means, the sandal tree, the Indian fig tree and also the fire; here the last meaning suits) is not to be strode astride in the afternoon of a dark half of a month (*Brahmāṇḍa P.* II. 3.19.49). Evils frequent, it is believed, where the following are crossed over—the pestle and mortar, the seats and beds of women. The *udumbara* tree, corn and clothes (*Mārk P.* 50.87-88). The *Kūrma P.* (II. 16.50ff) mentions some other things that are not to be crossed over. They are—urine, fire, a rope for tying the cows and calves, (*vatsa-tantrī*: Ib. 90), the abode of a deity (*devatāyatanam*),[1] nor the abode of sacrificers (*satriṇām*; Ib. 91), nor the shadow of a brāhmaṇa or that of a cow (Ib. 91). One should see to it that a sinful person or a diseased person does not cross one's shadow; likewise ashes, fire-embers and hair should not be strode upon (Ib. 92). One should not tread astride a person, blood, vomit or things cast over the body. (*Udvartanāni*: *Vāmana P.* 15.31).

1. This indicates a small shrine and not a big temple. The shrine may be at the foot of a tree, and apt to be crossed over through mistake.

Cupid : See under "Gods"-'Kāma'; also under "Festivals"-'Damanaka'.

Cyavana : The story of Cyavana is familiar in the Vedic texts also.[1] The *Sk. P.* (V. 2.30.2ff) records it. Cyavana was a recluse staying away in the wilderness at the Sarasvatī. The soldiers of the army of Śaryāti mocked at him and troubled him. So he stopped their urine and excreta. Afraid, Śaryāti solicited him and gave him his daughter Sukanyā. Though Cyavana was old, Sukanyā respected him being a dutiful wife. Once the Aśvins came to his hermitage and told Sukanyā that they would make her husband young, provided that she recognised him. Then they, along with Cyavana, entered water; and when they came out all were young alike. Yet Sukanyā recognized her husband. The Aśvins retained the youth of Cyavana. Now Cyavana gave the Aśvins the right to drink soma, which was denied to them earlier, as they were physicians, and were, hence, of low status. Indra was angry at this. But he propitiated Śiva at the Mahākālavana, who gave them fearlessness from the thunderbolt of Indra. Cyavana established a *liṅga* there, which came to be known as Cyavaneśvara. The *Vāmana P.* (7.26ff) has an interesting account in this connection. According to it, once Cyavana

went to a holy place called Ākutīśvara[2] on the bank of the Narmada. As he was taking his bath, he was seized by a snake called Kekaralohita. Cyavana contemplated on Hari-Viṣṇu; hence the snake lost his poison, and took Cyavana to the nether region, Rasātala, where the nāga-maidens surrounded him. There Cyavana met Prahlāda, the chief of the asuras.

1. *Śat. Br.* IV. 5.1.13ff; *Jai. Br.* III. 121-128.

2. A variant is Nakuleśvatra tīrtha, in the shorter ed. by Acharya.

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